

# Canadian Feature Films

## 1913~69

Part 2: 1941 ~ 1963









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# **Canadian Feature Films: 1913 – 1969**

## **Part 2: 1941 ~ 1963**

Edited by  
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# Introduction

This second volume of *Canadian Feature Films* documents production from the Second World War to 1963. A third volume, now in preparation, will describe feature films produced between 1964 and 1969. All Canadian features produced after 1969 are already documented in *Film Canadiana*, *The Canadian Film Institute's Yearbook of Canadian Cinema*.

Fifty-five Canadian feature films are described in this publication. In each case, detailed credits, a plot synopsis and notes on the production have been included. Most entries also contain a critical assessment of the film based both on my own viewings of the films and contemporary critiques and reviews.

This period is notable for the development of the first indigenous Québec feature film industry. Sixteen features were produced in 10 years. Almost all of them were commercial successes, earning their profit from distribution in Québec alone. Many of them are still in distribution and are still shown occasionally on television. Unfortunately, it was the spread of television in Québec which all but eliminated the industry's potential audience and Québec production (outside of the NFB and Radio-Canada) did not revive for almost another ten years.

Production in the rest of Canada was more sporadic and less definable. Occasional spurts of activity (usually in Toronto) were heralded by claims that *this* particular film would be the first real Canadian feature and would mark the establishment of a major new industry. Most of the films failed to gain wide distribution (in contrast to the Québec films) and were seen by only a handful of Canadians. Some film-makers, such as Sidney Furie, who attempted feature production in the Fifties left the country and established careers elsewhere. Others returned to television or the production of short films.

Outside of the NFB, television and the production of industrial sponsored films, there was little continuing commercial production. One curiously neglected exception was Arthur Kelly of Brantford, Ontario who made three feature-length films between 1958 and 1961, all of which were commercially successful.

By the Sixties, the production of "dramatized actuality" features at the NFB (usually for Radio-Canada) was well established and provided invaluable training for many film-makers who were to work on independent features in later years. Claude Jutra's first feature *Les mains nettes* was, for example, produced in 16mm and was a dramatized documentary about the life of white collar workers in a Québec office.

By 1963, interest in the establishment of a stable feature film industry was widespread. Various film-makers' groups and others wrote briefs and proselytized widely, urging the government to create a film finance corporation to aid the production of features. Eventually the Canadian Film Development Corporation was established in the late Sixties.

As in *Part I* of *Canadian Feature Films*, I have also included a listing of foreign films shot on location in Canada or based on Canadian novels or plays. I have also included a listing of foreign films with "Canadian content" in their plots. The majority of these are Hollywood productions, most are B-pictures or serials, and the Mounties are often the focus of the plot.

In recent years, there is evidence of increasing interest in our cinematic past. I hope this filmography will add to this developing awareness and will stimulate additional research on this and other periods of our film history.

Peter Morris



# Guide to the entries

The information in this publication has been organized in three main sections:

## FEATURE FILMS PRODUCED IN CANADA 1941-1963

This section describes films whose country of origin is Canada i.e. they have been produced by a registered Canadian company and/or financed in Canada. Films are listed chronologically by date of production. For some films the date of release differs from the date production was completed; in such cases this information is noted immediately following the cast credits.

Films are entered under their original release titles. Alternative titles are given in brackets.

Below the title, information is given on running time, whether the film is black and white or colour, and the original language version. Production and cast credits are followed by information on release of the film, a synopsis, critical comments, notes and a list of references.

## NON-CANADIAN FILMS ADAPTED FROM ORIGINAL CANADIAN SOURCES OR SHOT ON LOCATION IN CANADA

This section describes foreign-produced films based on Canadian novels or plays, or those which were shot on location in Canada. The films are listed chronologically and major technical data and production credits are included, together with a note regarding the original source or the production location of the film.

## A SELECTION OF FOREIGN PRODUCED FEATURES WITH "CANADIAN CONTENT"

This section describes foreign-produced films whose plots contain a major portion of "Canadian content" e.g. they are stories about Canadians but were not shot in Canada. The films are listed chronologically and major production credits and an abbreviated synopsis are included.

These three main sections are followed by two Indexes:

### Production Index

This includes production credits for all films described in sections 1 and 2 i.e. production credits for "Canadian-content" films are not included. Canadian produced films appear in standard type; non-Canadian films in italics.

### Title Index

The Title Index lists alphabetically all films described in this publication; whether Canadian or foreign. Canadian produced films appear in standard type; foreign produced films in italics.

## Key to abbreviations

|          |                                                                                             |
|----------|---------------------------------------------------------------------------------------------|
| art dir. | art director                                                                                |
| assist.  | assistant                                                                                   |
| b/w      | black and white                                                                             |
| dir.     | director                                                                                    |
| ed.      | editor                                                                                      |
| l.p.     | leading players                                                                             |
| mus.     | music                                                                                       |
| prod.    | producer                                                                                    |
| p.c.     | production company                                                                          |
| photog:  | photography                                                                                 |
| scen:    | scenario                                                                                    |
| [ ]      | indicates either that information is not available or that doubt exists as to its accuracy. |







# Chronological list of feature films

1941~1963

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1943

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## A la croisée des chemins

82 minutes, b/w, French dialogue.  
p.c: La Société des missions étrangères de la Province de Québec; dir: Paul Guévremont; scen/artistic dir: Jean M. Poitevin; photog: Paul Morin; mus. adapt: Fernand Gaudry; design: Jean-Paul Ladouceur; l.p: Paul Guévremont, Denise Pelletier, Rose Rey-Duzil, Denis Drouin, Jean Lajeunesse, Jean Fontaine, Camillienne Séguin, Lorenzo Bariteau, Philippe Robert and the voice of René Lévesque.  
Produced in Quebec and China in 1943.

**Synopsis:** Drama about a young man who has to decide between his love for a girl and his vocation as a missionary.

**Comments:** This first Quebec feature is of some historic and sociological interest: "the collège classique, the spiritual mentor, the adolescent love, the 'big decision', the first Mass, the departure for foreign missions are above all reflections of a particular period in Québec" (*Cinémathèque québécoise*).

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1944

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## le Père Chopin (l'Oncle du Canada)

108 minutes, b/w, French dialogue.  
p.c: Renaissance Films; dir: Fedor Ozep; prod: J.A. DeSève; scen: Jean Desprez (Fedor Ozep); photog: Don Malkames; mus: Rudolph Goehr; l.p: Marcel Chabier, Madeleine Ozeray, François Rozet, Pierre Durand, Guy Mauffette, Ginette Letondal, Louis Rolland.

Produced in Montreal in 1943-44. Released by France-Film. Première at St-Denis Theatre, Montreal, April 1945.

**Synopsis:** Comedy-drama about two brothers from France who live in Quebec. One plays the organ and is very poor; the other is a financier and is very rich.

**Notes:** Production cost \$240,000. This was the first of several films which Renaissance Films, under DeSève produced in Québec in the immediate post-war period. The script was actually written by Fedor Ozep and sold to the producers under a pseudonym. Ozep was a Russian emigré and had made films in the USSR, Germany and the USA; he later made another film in Canada, *La Forteresse/Whispering City* (q.v.). As the first post-war feature, its quality did not augur well for the future. But it recovered its costs. It was released in France under the title *L'Oncle du Canada* but had little success.

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1946

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## Bush Pilot

63 minutes, b/w, English dialogue.  
p.c: Dominion Productions; dir: Sterling Campbell; prod: Larry Cromien; scen: W. Scott Darling; photog: Edward Hyland; ed: Jack Ogilvie; mus: Morris C. Davis; l.p: Austin Willis, Rochelle Hudson, Jack La Rue, Frank Perry, Joe Carr, Florence Kennedy, Gordon Burwash, Nancy Graham, Robert Christie.

Produced at Muskoka Lake and Queensway Studios, Toronto in 1946. Released by Screen Guild in the U.S.A. in 1947.

**Synopsis:** Romantic aviation melodrama concerning two half brothers who serve in the RCAF then decide to become bush pilots. A rivalry develops when they are both attracted to the same girl.

**Notes:** Dominion Productions was established by Larry Cromien, Sterling Campbell and Austin Willis. President of the company was Geoffrey H. Wood. The production cost \$160,000 (budget had been \$60,000). The script was written by a Hollywood writer. Scott Darling. The director, Sterling Campbell, was born in Woodstock, Ontario and worked in Hollywood as assistant to Cecil B. De-Mille and as technical director (2nd unit) for Paramount on such films as *Wings*, *Angels With Dirty Faces*, *Hell's Angels*, and *Dawn Patrol*. During the second World War he worked briefly on the air training films for the National Film Board of Canada before developing his Canadian feature production project with Larry Cromien and Austin Willis.

Financing for the film was entirely Canadian though most of the cast and technicians were American. Though not a major critical or commercial success, it had returned the initial investment plus a small profit by five years after its initial release.

**Comments:** "Magnificent scenery and cloud effects, expertly photographed, are the main attractions of this film . . . The trite story offers no surprises and provides little scope for an actor of Jack La Rue's ability . . . Austin Willis is pleasing as Red and Rochelle Hudson is adequate in a part which could be played by almost any pretty girl." *Monthly Film Bulletin*. Other reviewers agreed with this appraisal: the film's appeal rested mainly on its use of scenery and its aerial photography.

**References:** *Monthly Film Bulletin*, 1948, p. 31; *Canadian Moving Picture Digest*, June 29, 1946.



**la Forteresse** (*Whispering City; The Stronghold*)

98 minutes, b/w, English and French dialogue versions. p.c: Québec-Productions; exec. prod: Paul L'Anglais; dir: Fedor Ozep; prod: George Marton; scen: Rian James, Leonard Lee, based on a story by George Zuckerman and Michael Lennox; photog: Guy Roe; mus: Morris C. Davis, ("Québec Concerto" by André Mathieu); ed: Richard Jarvis; l.p: (French version): Paul Dupuis, Nicole Germain, Jacques Auger, Mimi d'Estée, John Pratt, Luci Poitras, George Alexander, Henri Poitras. (English version): Helmut Dantine, Paul Lukas, Mary Anderson, Mimi d'Estée, John Pratt, Lucie Poitras, Joy Lafleur, Henri Poitras, George Alexander.

Produced simultaneously in French and English versions at Québec-Productions Studios in St. Hyacinthe Quebec in 1947. Released world wide by the J. Arthur Rank Organisation (Eagle Lion). Première (French version) at St. - Denis Theatre, Montreal, September 19, 1947. Première (English version) at New Gallery and Tivoli Theatres, London, January 20, 1948.

**Synopsis:** When Marie Roberts, a reporter, is sent to cover the death of Renée Brancourt, once a popular actress, she comes across a mystery surrounding the death of Renée's lover. The trail leads to Albert Frederick, a lawyer and patron of the young composer Michel Lacoste. Michel is having trouble with his wife, and when he arrives drunk at his patron's house and cannot remember what he has been doing and his wife is found dead, the unscrupulous lawyer blackmails Michel and suggests he should, in return for the lawyer's defence, rid Frederick of the suspicious Marie Roberts. Under an assumed name Michel meets Marie and after two half-hearted attempts at murder finds he is falling in love with her. Forced by Frederick to make a third attempt, he takes her to the very spot where Renée's lover had met his death; Marie takes him into her confidence and eventually Albert Frederick is arrested just as he is trying to kill Marie himself.

**Notes:** Production cost \$800,000. This was the first of several features produced by Québec-Productions (founded by Paul L'Anglais and René Germain) in the immediate post-war period in their studios in St. Hyacinthe. British director, Michael Powell, assisted with the editing. It was the first Canadian film to gain major world-wide distribution. The plot bears a curious resemblance to Hitchcock's *Strangers on a Train*.

**Comments:** "The construction is slow and the acting amateurish . . . the "Quebec Concerto" does much to enhance the value of the film and for this alone it is worth seeing" (*Monthly Film Bulletin*) "Count as novelty the fact that "Whispering City" was turned out in Canada, but apparently that is as far as the novelty, or, for that matter, the excitement, goes. For the melodrama . . . is lethargic, garrulous and, for the most part obvious fare which takes a tediously long time to tell a transparent and none too impressive story." (*New York Times*).

**References:** *Monthly Film Bulletin*, 1949, p. 23; *Film Daily*, November 13, 1947; *New York Times* May 10, 1948; *Variety* May 7, 1947; *Variety* Nov. 12, 1947.

**Un homme et son péché** (*A Man And His Sin*)

80 minutes, b/w, French dialogue. p.c: Québec-Productions; dir: Paul Gury Le Gouriadec; prod: Paul L'Anglais; scen: Claude-Henri Grignon based on his own novel and radio serial; photog: Drummond Drury; art dir: Jacques Pelletier; mus: Hector Grattan; dir of prod: Richard Jarvis; ed: Richard Jarvis, Jean Boisvert; l.p: Nicole Germain, Guy Provost, Hector Charland, Henri Poitras, Suzanne Avon, Ovila Légaré, George Alexander, Juliette Béliveau, J.-E. Daigneault, Arthur Lefebvre, Armand Leguet.

Produced at Québec-Productions Studios in St. Hyacinthe Québec and on location in the Laurentians. Première simultaneously in Montréal, Québec, Sherbrooke, Trois-Rivières and Hull on January 29th, 1949. Released by France-Film. Also released in an English sub-titled version.

**Synopsis:** Set in the late 19th century, the story tells of the great love of Alexis Labranche for the beautiful Donalda who has married the miser, Séraphin Poudrier.

**Notes:** Production cost \$137,000. It was based on a popular novel whose serialized radio adaptation had been broadcast for several years by Radio-Canada and had an immense following. It was so popular that it is said farmers changed their milking hours so as not to miss an installment. The film's première in Montréal was flashy with live radio coverage, invited dignitaries and the film's stars. For weeks after the opening, endless queues waited to see the film. Receipts in Québec matched this audience response and the film was later distributed in Francophone areas in the Maritimes and New England and in a sub-titled version in English Canada.

**Comments:** Critical response was generally favourable, Léon Franque in *La Presse* felt it was a "truly native film" and René Lévesque in the St. Hyacinthe *Clarion* welcomed the progress made since *Le Père Chopin* (q.v.) and *La Forteresse* (q.v.). Others felt it was more a set of tableaux illustrating a popular story than a cinematic work in its own right and that the characters were all "types"; the incorrigible miser, the faithful and resigned wife and the hero with the heart of gold. It was given a special award at the First Annual Canadian Film Awards. J. Roby Kidd commented: "The quality of the photography and its very unusual sound-track, coupled with a faithful characterization by highly competent actors make it a film that marks a very definite advance in Canadian film history." (*Canadian Film News*, Vol. 1, No. 4, April 1949, p.2)

## 1949

**the Butler's Night Off**

57 minutes, b/w, English dialogue. p.c: Mount Royal Films; dir: Roger Racine; photog: José Ména; scen: Anton van der Water based on a story by Silvio Narizzano; dialogue: Stanley Mann; mus: Neil Chotem; l.p: Paul Colbert, Peter Sturges, Eric Workman, Mary Lou



*Hennessy, Charles Rittenhouse, William Shatner, Maurice Gauvin, Robin Pratt, Michael Oliver, Leroy Fallana, Ken Ito.*

*Produced in 1949 at Renaissance Studios in Montréal. No commercial release.*

**Notes:** Production cost \$21,000. No Canadian release could be obtained. An American company offered \$70,000 for the distribution rights but this was refused by Tancrede Beaudoin, President of Mount Royal Films. Silvio Narizzano, who wrote the original story, later moved to Britain where he gained some fame as a director. William Shatner played a supporting role. Many of the others involved later established themselves in television.

**Comments:** "This film is not a masterpiece but neither is it as naive as many Canadian films. It has a good script, it is technically acceptable and above all it does not have the slow pace which has sometimes meant commercial failure for Canadian films" (Louise Cousineau, *Le Petit Journal*, 24 February 1957)

### le Curé de village

*85 minutes, b/w, French dialogue.*

*p.c: Québec-Productions; dir: Richard Jarvis; prod: Paul L'Anglais; scen: Robert Choquette based on his own radio drama; photog: Roger Racine; mus: Morris C. Davis; l.p: Ovide Légaré, Lise Roy, Denis Drouin, Juliette Huot, Paul Guévremont, Camille Ducharme, Eugene Daignault, Jeanne Quintal, Blanche Gauthier.*

*Produced at Québec-Productions Studios in St. Hyacinthe, Québec and on location in St-Damase. Released by France-Film. Première at St-Denis Theatre, Montréal, November 19, 1949.*

**Synopsis:** The story of a Quebec village priest who is the religious leader, counsellor and final authority in most things that happen in the town.

**Notes:** Production cost \$90,000. As with the earlier *Un homme et son péché* (q.v.) it was based on a popular radio serial – written by the poet, Robert Choquette. The film version was a lesser success, though benefiting much from enormous newspaper publicity.

### Forbidden Journey

*95 minutes, b/w, English dialogue.*

*p.c: Selkirk Productions; prod/dir/scen: Richard Jarvis, Cecil Maiden; photog: Roger Racine; mus: Oscar Morawetz; l.p: Jan Rubes, Susan Douglas, Rupert Caplan, Gerald Rowan, John Colicos, Elizabeth Leese, Eleanor Stuart, Richard Kronold, Mac Shoub, Paul Arno, Leo Gagnon, Paul Guévremont, Blanche Gauthier, Camille Ducharme.*

*Produced in 1949 on location in Montreal and at Renaissance Film Studios. Released in 1950 by United Artists.*

**Synopsis:** A European refugee enters Canada illegally to seek help for the oppressed people of his own country behind the Iron Curtain. He is sought both by Canadian Immigration and chased by spies from his own country.

**Notes:** Production cost \$150,000. Selkirk Productions was established in 1949 by Richard Jarvis, Cecil Maiden (a freelance writer), Nantel David (a lawyer), L.E.L. Harvey and Jack Udd. Its aim was to produce features – of which this was to be the first. Richard Jarvis had earlier worked with a Canadian army film unit and, after the war, with Québec-Productions in St-Hyacinthe. The lead

actor, Jan Rubes, had been an opera singer in Czechoslovakia but emigrated from there for political reasons to Canada in 1948. Although he officially entered the country as a "shoemaker", he quickly attracted attention as an opera singer in Toronto. All other members of the cast, except for Broadway and Hollywood starlet Susan Douglas, were Canadians. The film was shot in 8 weeks, largely on location, and often utilized non-professional actors in small roles. It was not a commercial success though it was released also in Britain (in a shortened version).

**Comments:** Critical reaction was generally negative despite "A for effort" from some Canadian writers. The *Monthly Film Bulletin* described it as "A familiar type of story adapted to meet the demand for anti-Red propaganda. Jan Rubes is pleasant enough . . . but the plot is crude and provides vague insinuations without making any direct statements."

**References:** *New Liberty*, October 1950, p. 30; *Monthly Film Bulletin*, 1952, p. 21.

### le Gros Bill

*91 minutes, b/w, French dialogue*

*p.c: Les Productions Renaissance; dir: René Delacroix (completed by Jean-Yves Bigras); scen: Jean Palardy; photog: Jean Bachelet; mus: Maurice Blackburn; art dir: Perrière; l.p: Maurice Gauvin, Ginette Letondal, Yves Henry, Juliette Béliveau, Monique Chailler, Paul Guévremont, Amanda Alarie, Paul Berval, Fred Ratte, Lise Villeneuve, Roland Bédard.*

*Produced at Renaissance Film Studios in Montréal. Première at St Denis Theatre, Montréal, October 1949. Released by France-Film.*

**Synopsis:** The story of Bill, a young Texan, who inherits a Québec farm from his uncle. He moves to Québec and has to learn to adjust to new customs and a new way of life. Only one girl is able to speak to him in English. Soon, the village likes him though the young people are jealous of his popularity. He is mistaken for a thief and has to leave the village. While on a log drive, he saves the life of his rival and eventually regains his reputation and his girl.

**Notes:** Les Productions Renaissance was established in 1948 with George Arpin, J.A. DeSève and Rosaire Arpin as directors. Renaissance Film Studios, the third largest in the Commonwealth, were constructed in Montréal at a cost of \$2,500,000. *Le Gros Bill* was the first production from the Studios. Scriptwriter Jean Palardy had been working at NFB but resigned to write the script for Renaissance. After accepting it, they revised it, transforming it from a comedy into a melodrama. René Delacroix was a French director; Jean Bachelet had been Sacha Guitry's cameraman. **Comments:** *Le Gros Bill* had a favourable press reaction and modest commercial success but did not recoup its costs. Though generally banal, it has some interest from a folkloric point of view.

### Séraphin

*102 minutes, b/w, French dialogue.*

*p.c: Québec-Productions; dir: Jean Boisvert; prod: Paul L'Anglais; scen: Claude-Henri Grignon; photog: Drummond Drury; mus: Arthur Morrow; l.p: Hector Charland, Nicole Germain, Guy Provost, Suzanne Avon, Henri Poitras, Arthur Lefèbvre, Eddy Tremblay, Antoinette Giroux, Alain Boisvert, Marcel Sylvain.*

*Produced in 1949 in studios in St. Hyacinthe, Québec. Released in 1950 by France Film. Première at St-Denis Theatre, Montréal, February 17, 1950.*

**Synopsis:** A sequel to *Un homme et son péché* (q.v.). The miser, Séraphin Poudrier, brings misery



to the local peasantry but nevertheless again has his plans for cheating others foiled. The village priest prevents his driving Alexis from some property and, finally, his sister, Céline, arrives to claim her share of an inheritance.

**Notes:** Production cost \$140,000. See *Un homme et son péché* for notes on the story's origin and its popularity. As with the earlier film, it was launched with a major premiere and was equally successful. By April, the producers could claim that 75% of the production costs had already been recovered. It was later released in Francophone areas in the Maritimes and New England and there was even discussion of preparing a "French" version for showing in Paris.

**Comments:** The film's initial reception was less enthusiastic than had been that for the earlier film: most critics (including *Variety's*) found it less interesting. Jacques Giraldeau wrote in *Front Ouvrier* that it "had all the failings of a good film and all the qualities of a lousy one". Despite the episodic qualities, *Séraphin* is more advanced cinematically than its predecessor. The script is more varied presenting some interesting aspects of colonial life and there is a genuine attempt to make use of exteriors in contrast to the stagy studio set-ups of *Un homme et son péché*. Unlike most sequels, this one seems better in retrospect than the original.

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## 1950

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### **Docteur Louise** (*On ne triche pas avec la vie; The Story of Doctor Louise*)

99 minutes, b/w, French dialogue.

p.c: Les Productions Renaissance/Fiat Film; dir: Paul Vandenberghe, René Delacroix; scen: J.L. Bouquet, Paul Vandenberghe based on a story by A. Vachet, M. Jacquemont; photog: Marc Fossard; mus: Paul Misraki; art dir: Robert Dumesnil; ed: Jacques Michau; l.p: Madeleine Robinson, Jean Daby, Mady Berry, Bernard Lancet, Marcel Josz, Jean-Louis Roux, Line Noro, Suzanne Avon, Henri Poitras.

Produced entirely in France as a France-Canada co-production. Released in 1950 in France as *On ne triche pas avec la vie*; released in Canada in 1950 by France-Film as *Docteur Louise*; released in 1953 in Britain by Regent Film in a dubbed English version as *The Story of Doctor Louise*.

**Synopsis:** After her fiancé's death in an automobile accident, Louise, a young doctor, sets up in practice in a small French village. She has to combat both primitive conditions and the superstitious hostility of the peasants. The women prefer to visit an old witch and abortionist for "treatment". Eventually, her perseverance and courage win the trust and affection of the villagers and Louise marries the mayor who has always supported her activities.

**Notes:** Although barely in existence for a year, Renaissance Films was reported to be in financial difficulties by April 1950. The company invested in a Franco-Canadian co-production as did Québec Productions with *Son copain* (q.v.). Unlike the latter film, *Docteur Louise* was Canadian in name only: apart from a few supporting actors, the credits are dominated by French names and the film was entirely shot in France. Of the two co-directors, René Delacroix, though French, had worked on several Canadian features, while Paul Vandenberghe was better known as a scriptwriter — this was his first film as director. According to one report, the film outgrossed all other films in Quebec

in 1950-51. It was also shown widely throughout Europe.

**Comments:** Most critics found it pedestrian, despite its humanistic theme, but found that Madeleine Robinson's moving performance in the title role redeemed the film. *The Monthly Film Bulletin* found it difficult to judge the film fairly because of the "most unconvincing dubbing with American voices".

**References:** *Index de la cinématographie française* 1951; *Monthly Film Bulletin*, 1953, p. 134.

### **les Lumières de ma ville**

125 minutes, b/w, French dialogue.

p.c: Excelsior Films; dir: Jean-Yves Bigras, [Roger Garand]; scen: Jean-Marie Poirier; photog: Roger Racine; ed: Jean-Yves Bigras; mus: Allen McIver; l.p: Guy Mauffette, Huguette Oligny, Paul Berval, Monique Leyrac, Albert Duquesne, Paul Guévremont, Maurice Gauvin, Denise Proulx.

Produced at Renaissance Film Studios in Montréal. Première at St. Denis Theatre, Montréal, October 1950. Released by France-Film.

**Synopsis:** A romantic story, with music and songs, dealing with the affairs of a night club singer (Monique Leyrac), a composer and an author.

**Notes:** Production cost \$108,000. Critical reaction was generally negative but it had a considerable commercial success in Québec. It deserves two footnotes in Canadian film history: it is the longest film produced in Canada up to that time and it is the first Canadian "musical".

### **Son copain** (*The Unknown From Montreal; The Fugitive From Montreal; l'Inconnue de Montréal*)

110 minutes, b/w, French and English dialogue versions.

p.c: Québec-Productions/Eclectiques Films (Paris); dir: Jean Devaivre; prod: Paul L'Anglais; scen: Jean Devaivre, Charles Exbrayat, Ted Allen; photog: Philippe Agostini; mus: Joseph Kosma; art dir: Lucien Carré; ed: Grassi; l.p: René Dary, Paul Dupuis, Patricia Roc, Guy Mauffette, Albert Miller, Armand Lequet, Jacques Langevin and "le concours de la Gendarmerie Royale du Canada".

Produced in Paris and Québec as a France-Canada co-production. Released by France-Film. Première at St. Denis Theatre, Montréal, December 26th, 1950. Released in France in 1951 as *L'Inconnue de Montréal*; in Britain in 1953 as *The Fugitive from Montreal* (reduced to 76 minutes).

**Synopsis:** Canadian Paul Laforêt and Frenchman Pierre Chambréuil, former wartime friends, meet in Paris and Pierre shows Paul a photograph of his fiancée, Hélène. Paul tries to persuade Pierre to renounce his engagement. Paul and Hélène leave for Canada. Pierre follows and discovers that Paul, who is a member of the RCMP, has arrested Hélène for murder. Believing her innocent, Pierre assists her, at her brother Anton's instigation, to escape. Paul and the police catch up and in a fight, Anton (who is the real murderer) and Hélène are wounded. Hélène is convicted as an accessory but Paul tells Pierre she is dead because Hélène does not wish him to wait for her. Pierre returns, alone, to France.

**Comments:** This film produced a complete split in opinion between Anglophone and Francophone critics in Canada and between British critics and French critics. Léon Franque in *La Presse* greeted it enthusiastically as "a vision of the Canadian world both precise and true" while the *Montreal Star* was cooler, judging it as quite routine and ordinary. The British *Monthly Film Bulletin* noted:





*La petite Aurore l'enfant martyre, 1952*



*La forteresse, 1947*

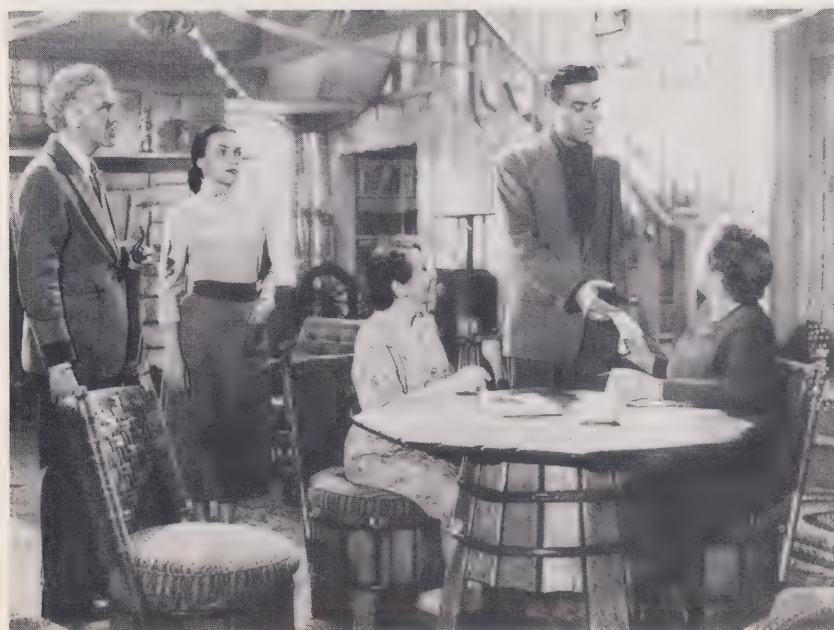




*Le père Chopin, 1944*



*Le gros Bill, 1949*



*Les lumières de ma ville, 1950*



"The story jerks forward towards an anti-climax, and, of the players, Paul Dupuis and René Dary are no more than adequate while Patricia Roc proves unequal to her role. A rather portentous and basically trite melodrama with some striking exterior photography and a musical score of quality." On the other hand, *Index de la cinématographie française* felt the director treated his theme "with force and truth. Some dramatic scenes are excellent. The scene of the canoe's descent down the river is a splendid achievement. René Dary is excellent in the dramatic scenes, powerful and emotional yet human. Patricia Roc, elegant and pretty, is somewhat unequal to the tragedy of some sequences."

**References:** *Monthly Film Bulletin*, 1953 p. 134; *Index de la cinématographie française*, 1952, p. 164.

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## 1951

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### le Rossignol et les cloches

93 minutes, b/w, French dialogue.

p.c: Québec-Productions/Syndicat du Film Gérard Barbeau; dir: René Delacroix; prod: Richard Jarvis; scen: Joseph Schull; photog: Roger Racine; mus: Allen McIver; l.p: Gérard Barbeau, Nicole Germain, Jean Coutu, Juliette Béliveau, Clément Latour, Hector Charland, Juliette Huot, Ovilé Légaré, Roland Bédard.

Produced in 1951 in St. Hyacinthe, Québec.  
Released in 1952 by France-Film. Première at St Denis Theatre, Montréal, March 1952.

**Synopsis:** A village priest organizes a concert to help pay the cost of new bells for his church. The concert is to feature a well known pianist and the parish choir. But on the evening of the concert the young soloist, Gérard, hides in a tree because he has no new clothes to wear. He begins to sing, delights the audience and thus causes the concert to fail. However, events take a happy turn and, thanks to Gérard, the priest gets his new bells.  
**Notes:** This was Québec-Productions last production. Its focal point is Gérard Barbeau (known as "the golden voice of Québec") who also co-produced it. It was not a success.

**References:** *Découpages*, No. 11, p. 21.

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## 1952

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### Etienne Brûlé, gibier de potence (*The Immortal Scoundrel*)

100 minutes, Anscocolour, French dialogue.

p.c: Carillon Pictures; prod/dir: Melburn G. Turner; scen: Jeanette Downing, based on the novel "The Immortal Scoundrel" by J.H. Cranston; photog: Melburn Turner, Claude Rondeau, Georges Delanoe; l.p: Paul Dupuis, Jacques Auger, Ginette Letondal, Paulette Deguise, Gabriel Gascon, Guy Hoffman, Lionel Villeneuve.

Produced on location at St. Adolphe. Photographed on 16mm Kodachrome A, enlarged to 35mm Anscocolour for general release. Released by France-Film. Première at St. Denis Theatre, Montréal, September 15, 1952. Re-released in 1963 by Astral Films.

**Synopsis:** Early French-Canadian history recounting the adventures among the Indians of Etienne Brûlé, an early explorer and protégé of Champlain.

**Comments:** Production cost \$100,000. It was the second Canadian feature in colour (Melburn Turner had also made the first). Reaction was very negative with most critics regretting the lack of technical professionalism in the photography and acting in what had the promise of a very engrossing drama. Editing was done in Hollywood. Despite a poor critical reaction, *Etienne Brûlé* was shown in most towns in Quebec and was released in France.

### la Petite Aurore l'enfant martyr

104 minutes, b/w, French dialogue.

p.c: Alliance cinématographique canadienne; dir: Jean-Yves Bigras; scen: Emile Asselin from the play of the same title; photog: Roger Racine; mus: Germaine Janelle; l.p: Yvonne LaFlamme, Lucie Mitchell, Paul Desmarteau, Marc Forrez, Thérèse McKinnon, Jeanette Bertrand, Jean Lajeunesse, Roland d'Amour, Rock Poulin, Nana de Varennes.

Produced in 4 weeks in 1952 in Montreal. Première at St. Denis Theatre, Montréal, April 1952. Released by France-Film.

**Synopsis:** The wife of the farmer Théodore, who has been ill for several months, is cared for by a neighbour — who is, in fact, only waiting for the wife to die so she can marry Théodore. The daughter, Aurore, has witnessed the machinations of the evil woman who becomes her stepmother. After the marriage, the cruel stepmother takes advantage of Théodore's stupidity and mistreats the child in order to prevent her telling what she knows. The doctor and the village priest become aware of the situation too late to prevent the death of the child, a victim of the cruelty inflicted on her.

**Notes:** Production cost \$59,000. The script was adapted from a Québec play whose fame is somewhat similar to that of *Uncle Tom's Cabin*. It was a re-enactment of a notorious Québec trial at the turn of the century involving a psychologically disturbed mother who murdered the daughter she hated after subjecting her to severe cruelties. The film adaptation, therefore, had a waiting audience. It was a tremendous commercial success, grossed \$800,000 during its first run release, and has several times been successfully re-released theatrically — most recently in 1971.

**Comments:** In contrast to its commercial success, it was a total critical failure. All critics considered it outrageously melodramatic, lacking in any artistic value and deliberately contrived to manipulate its audience. Several went so far as to deplore the fact that it was ever produced. However, the critic in *La Presse* offered a more interesting analysis at the time of the film's re-release in 1968: "Sociologists and anthropologists will be better able to uncover the specific characteristics of 'homo quebecensis' by analysing films like *Aurore* than through the speeches of Maurice Duplessis. We shouldn't delude ourselves: like 'Manette', this film comes from the depths of our collective unconscious . . . It is an exact reflection of pre-1960 québécoise society. It reveals a jumbled collection of the themes on which that society was based: the rural milieu, the influence of the priest and the doctor, the omnipotent (step) mother, the ineffectual father and through everything a pronounced taste for sadism and masochism . . . The resignation of *Aurore* is equalled only by the wickedness of the stepmother who finds through it an outlet for her suppressed sexuality (how else can one explain this phenomenon?).

"With this, one must have a well developed sense of Christian resignation in order to underline the beneficial role of the priest in the face of the child's



gratuitous suffering. One should rather speak of complicity in the suffering, a complicity which extends throughout the French-Canadian establishment . . . Aurore dies less the victim of her stepmother than of the lack of conscience of Québec society.”  
**References:** *La Presse* (Montréal), August 17, 1968, p. 29.

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## 1953

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### Coeur de maman

108 minutes, b/w, French dialogue.  
 p.c: Frontier Films; dir: René Delacroix; prod: Richard Jarvis; scen: René Delacroix based on a play by Henri Deyglun; photog: Drummond Drury; ed: Anton Van der Water; mus: Germaine Janelle; sd: Marc Audet; l.p: Rosanna Seaborn, Jeanne Demons, Denyse St. Pierre, Jean-Paul Dugas, Paul Guévremont, Paul Desmarteau, Yvonne LaFlamme, Henri Norbert, Jean-Paul Kingsley.

Produced in 1953 in studios in St. Hyacinthe. Released by France-Film. Première at Saint-Denis Theatre, Montréal, September 1953.

**Synopsis:** Drama of a mother's tribulations. The same day as her husband dies of a heart attack, Marie Paradis' youngest son, Jacques, is arrested. She is neglected by her three other children and is forced to live in poverty. Later, her eldest son, Joseph, takes her into his home but his wife, a bigot and hypocrite, treats her like a servant. Eventually, Jacques is proved innocent, freed, and sets out to give his mother a better life.

**Comments:** A weepy melodrama in the best 19th century tradition staged in a succession of set pieces without much regard for dramatic construction and rhythm. The script's stage origins are evident. Critics found both direction and acting unimaginative. This, and the contemporary *L'Esprit du mal* (also based on an Henri Deyglun play), were commercial failures: their release coincided with the introduction of TV broadcasting in Canada. The Québec audience, which had previously supported similar features, were now deserting movie theatres for the TV screen.

### Tit-Coq (Ti-Coq)

101 minutes, b/w, French dialogue.  
 p.c: Les Productions Gratien Gélinas; dir: René Delacroix, [Gratien Gélinas]; prod: Gratien Gélinas; assoc. prod: Paul L'Anglais; scen: Gratien Gélinas based on his own play; photog: Akos Farkas; ed: Roger Garand, Anton Van der Water; mus: Morris C. Davis, Maurice Blackburn; art dir: Michel Ambrogi; l.p: Gratien Gélinas, Monique Miller, Juliette Béliveau, Paul Dupuis, Clément Latour, Fred Barry, Amanda Alarie, Denise Pelletier, Jean Duceppe, George Alexander, Henri Poitras, Corinne Conley, Georges Dor.

Produced on location and in the studios of Renaissance Films, Montréal in 1952-53. Première at the Saint-Denis Theatre, Montréal, February 20, 1953. Released by France-Film. English sub-titled version released theatrically by the Canadian Film Institute.

**Synopsis:** Tit-Coq, a shy, unhappy little man without friends and very self-conscious of his illegitimate birth, finds unexpected happiness in his love for Marie-Ange.

But while he is overseas during the war, her parents persuade her to marry another man. On his return, Tit-Coq again finds himself alone in the world.

**Notes:** The production cost \$106,000. The original play by Gélinas was first produced in 1948; in the following three years it played over five hundred performances in Eastern Canada. It received high praise from critics and audiences loved it. Gélinas has suggested that he originally conceived the story as a film. In preparing the film version, Gélinas decided on less of an adaptation than on a straight presentation of the play on film. The première in French received wide press, radio and television coverage. The première of the English sub-titled version was held at the Avenue Theatre, Toronto on October 7, 1954 in the presence of the Lieutenant-Governor of Ontario; the speeches from the stage were broadcast on the CBC radio network. Thereafter, presentations of the English version were sponsored across Canada by the Canadian Film Institute and the Canadian Association for Adult Education. It was claimed in 1954 that it was the most successful Canadian film in box-office terms ever made. It was named "Film of the Year" in the 1953 Canadian Film Awards.

**Comments:** With the exception of *Canadian Forum*, the reviews were favourable to the point of enthusiasm. Fifteen years after the original release (July 8, 1968) Zelda Heller wrote in *The Gazette* (Montreal): "Here is a work whose value remains valid and which seems sure of continuing to remain valid. It speaks for its people, for its time and for the personal dignity of the unwanted in an original and individual way. As film-making, much is lacking. But as an engrossing, warm narrative, it has lost nothing of its importance or its power to move."

**References:** *Canadian Film News*, May 1953, p.10.

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## 1954

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### L'Esprit du mal (le Triomphe du coeur)

100 minutes, b/w, French dialogue.  
 p.c: Frontier Films; dir: Jean-Yves Bigras; prod: Richard Jarvis; scen: Louis Pelland based on a play by Henri Deyglun; photog: Osmond Borradaile; ed: Anton Van der Water; mus dir: Jean Deslauriers; sd: Marc Audet, André de Tonnancour; l.p: Rosanna Seaborn, Denyse St. Pierre, Roger Garceau, Robert Rivard, Camille Ducharme, Pierre Valcour, Marthe Thierry, Edouard J. Wolley, Christiane Ranger, Paul Blouin.

Produced 1953-54 in studios in St-Hyacinthe. Released by France-Film. Première at Saint Denis Theatre, Montréal, February 27, 1954.

**Synopsis:** Drama about an avaricious mother, Virginie Trudeau, who attempts to marry her step-daughter, Ginette, to the mentally retarded son of a millionaire, MacDonald. After trying to get money from MacDonald under various pretexts, Virginie decides to kill her husband for the insurance money. Ginette uncovers the plot; Virginie and accomplice flee and die tragically.

**Comments:** Production cost \$65,000. It is vintage melodrama in which the dialogue plays a greater role than the routinely staged and unimaginative images. As with the contemporary *Coeur de maman* (q.v.), it was a commercial failure being released at a time when Québec audiences were turning to TV melodrama in preference to that in movie theatres. It was the last Québec fiction feature released for some ten years and it marked the end



of the upsurge in Québec production which had begun in 1944 with *Le Père Chopin* (q.v.)

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## 1955

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### the Little Canadian

75 minutes, Ansicolor, English dialogue.  
p.c: St. Lawrence Pictures Corporation; dir: Melburn Turner; prod: Lilian Turner; scen: Melburn Turner; photog: Joe Robb; ed: Melburn Turner; sd: William Foster; sets: Ethel Bedell; l.p: Wallace Havelock Robb, Robert Agar, Diane MacMillan, George Grant, Ronald Grant, Guy Shortcliffe, Margaret Shortcliffe, Airlie Robb, Kerrie Meek, Allan Anderson, Kevin Robert Turner, David William Robb, Duke (the wonder dog).

Produced on 16mm Kodachrome in and around Kingston, Ontario with an amateur cast. Enlarged to 35mm. Editing and dubbing were completed in Hollywood, USA. Première at Odeon Theatre, Kingston, June 27, 1955. No general release.

**Synopsis:** A wealthy eccentric moves to the country, writes poetry and opens a museum of Canadiana while a local youth falls in love with and marries his daughter.

**Notes:** This was a privately financed production and was filmed on the shoestring budget of \$40,000 by Mel Turner who had previously made two other features. After its initial screenings in the Kingston area it received no general release.

**Comments:** Gerald Pratley described it as "an ingenuous, rustic romp, frequently becoming a crawl, in which the antics of the local people in familiar surroundings seemed to please the audience. Whether moviegoers outside of the Kingston area will find it as enjoyable is open to question".

**References:** *Vision*, July 1955, p. 20.

### le Village enchanté

62 minutes, colour, French narration.  
prod/dir: Marcel Racicot, Réal Racicot; scen: Réal Racicot; mus: Emilien Allard; narrator: Pierre Dagenais.

Première Saint-Denis Theatre, Montréal, March 1956. Released by France Film.

**Synopsis:** Animated film. A chapel bell with magical qualities affects the lives of a group of Canadian pioneers clearing land in the wilderness. When the bell rings, the dry land yields a bountiful harvest, enemies are reconciled and a child brightens a lonely home.

**Notes:** This is the first Canadian feature-length animated film. The authors devoted all their spare time for six years in order to produce it. Unfortunately, it was not a great success. Critics found the script and dramatic construction weak and the animation a pale imitation of Disney.

**References:** *Images* (Canada), April 1956, p. 16.

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## 1956

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### Oedipus Rex

87 minutes, Eastman Color, English dialogue.  
p.c: Oedipus Rex Productions; dir: Tyrone Guthrie; prod: Leonid Kipnis; assist prod: Sam Friedman, Tom Patterson; photog: Roger Barlow; continuity/ed: Irving Lerner; art dir: Arthur Price; design, costumes, masks: Tanya Moiseiwitsch; mus: Cedric Thorpe Davie; l.p: Douglas Campbell (Oedipus), Eleanor Stuart, Robert Goodier, Donald Davis, Eric House, William Hutt and members of the Stratford, Ontario Shakespearean Festival Company, 1955. Produced in 1956 at the Canadian Film Industries Studio in Etobicoke by Motion Picture Distributors (Irving Lesser Enterprises).

**Synopsis:** A photographed stage play of Sophocles' drama in the version by W.B. Yeats.

**Comments:** The production cost \$225,000 and was an outstanding success in the art house release it received. Bosley Crowther wrote in the *New York Times*: "The studied groupings and movements of the colourful characters . . . have a mighty flow and rhythm that eerily attune to the power and cadence of the classical language that conveys the dramatic thought. And the actors speak with clarity and grace . . . This film is a jewel of great price." *Film Daily* commented: "The players wear masks that emphasize the personality of each character. Performances are outstanding all round with Douglas Campbell an unforgettable Oedipus and Eleanor Stuart as Jocasta no less memorable . . . Considering the confines of one set, Roger Barlow's photography is quite imaginative and forceful and the music by Cedric Thorpe Davie creates a fitting mood."

**References:** *Films in Review*, February 1957; *Film Daily*, January 9, 1957; *Vision*, June 1956, p. 8; *New York Times*, January 8, 1957.

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## 1957

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### a Dangerous Age

70 minutes, b/w, English dialogue.  
p.c: Sidney J. Furie Productions; prod/dir/scen: Sidney J. Furie; photog: Herbert S. Alpert; mus: Phil Nimmons; ed: David Nicholson; art dir: Harry Maxfield; l.p: Ben Piazza, Anne Pearson, Aileen Seaton, Kate Reid, Shane Rimmer, John Sullivan, J. Austin Willis, Barbara Hamilton, Lloyd Jones.

Produced on location in the summer of 1957 in Toronto, Brampton and Bolton and at the Meridian Studios. Première at the Academy Cinema, London (England) May 1958. Released in 1958 by Films de France in Britain and in 1959 by Ajay in the USA. Later released by Astral Films in Canada.

**Synopsis:** Two young college students, Nancy and David, plan to marry secretly despite her parent's objections and run away to the USA hoping that a forged date on Nancy's birth certificate will conceal the fact that she is under age. Their expedition runs into delays and problems and they are picked up by the police. Nancy is prepared to return but David fears he will lose her unless they marry immediately. He persuades her to make a



break for it but after a car chase they are overtaken by the police. Finally David agrees that it is right for them to wait to marry.

**Notes:** This was the first feature by the then 24-year-old Sidney Furie who had previously worked as a writer for CBC television. It was originally designed for CBC production until Furie decided to make a feature. It was made with a non-union crew during one week on location and four days in the studio, at a cost of \$50,000. It was screened at the Cannes and Venice Film Festivals and was warmly received by British critics. Unfortunately this and Furie's second feature *A Cool Sound from Hell* (q.v.) passed almost unnoticed in Canada and Furie left for England where he quickly established a reputation as a major director. The two leads, Ben Piazza and Anne Pearson, were the only Americans involved.

**Comments:** This is almost certainly the first Canadian film for decades to merit serious critical attention internationally. British critics found it generally a fresh, if flawed, first feature. Penelope Houston in *Sight and Sound* described it as "sometimes laboured and loosely directed, but with a genuine quality of youthfulness and sympathetic concern." Peter John Dyer in *Films and Filming* said: "For all its faults, I like its honesty, its enthusiasm, its courage and the freshness of its approach. Above all, I suppose, I like its independence."

**References:** *Monthly Film Bulletin*, 1958, p. 70; *Sight and Sound*, Summer 1958, p. 252; *Films and Filming*, July 1958, p. 25; *Vision*, May 1958, p. 3 and July 1958, p. 11.

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## 1958

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### les Brûlés (*the Promised Land*)

114 minutes, b/w, French and English dialogue versions.

p.c: l'Office national du film, Canada; dir: Bernard Devlin; prod: Léonard Forest, Guy Glover; scen: Bernard Devlin based on the novel "Nuages sur les brûlés" ("Clouds over the clearing") by Hervé Biron; photog: Georges Dufaux; ed: David Mayerovitch; l.p: Félix Leclerc, Jean Lajeunesse, J-Léo Gagnon.

Produced in and around Montréal, in 16mm in 1958. Released in four parts on TV and as a single film non-theatrically by NFB. English version (97 minutes) prepared and released in 1962.

**Synopsis:** A dramatized recreation of the story of the settlement of the Abitibi region of Québec during the Depression of the Thirties. It depicts the first movement of the men to the region by train and makeshift paddle boat and their exhausting attempts to establish farms helped only by a Curé who travelled with the colonizers. An agronome is sent out to help and gradually homesteads begin to take shape, a cooperative is established, and wives and families arrive. The new community faces problems with a forest fire, a storm and social difficulties. Some of the settlers die but a new community is finally created, teachers for a school arrive and a church is built.

**Comments:** This dramatized reconstruction of an important part of Québec history is always interesting despite didactic qualities in the dramatic structure. The whole, however, never lives up to the promise of the harsh poetry in the opening episode.

### Flaming Frontier

70 minutes, bw, Regalscope, English dialogue.  
p.c: Regal Films (Canada); dir/prod: Sam Newfield; scen: Louis Stevens; photog: Frederick Ford; mus: John Bath; art dir: Tom Kemp; ed: Douglas Robertson; l.p: Bruce Bennett, Don Garrard, Jim Davis, Paisley Maxwell, Cecil Linder, Peter Humphreys, Ben Lennick, Larry Solway.

Released internationally by 20th Century-Fox.

**Synopsis:** Captain Hewson of the Union Army is assigned to establish peace with the belligerent Sioux. He has been chosen because he is half-Indian and a blood brother of the Sioux Chief, Little Crow. An unscrupulous Indian agent and the brother of a Union Colonel stir up trouble for their own profit but after many complications peace is finally achieved.

**Comments:** As with *Wolf Dog* (q.v.) made the same year, this was produced by a registered Canadian company but has little else Canadian about it. See *Wolf Dog* for information about the director. The film itself is a typical B-western of limited merit.

**References:** *Monthly Film Bulletin* June 1958, p. 76; *Film Facts* Vol. 1, p. 299; *Film Daily* June 20, 1958.

### Il était une guerre

91 minutes, b/w, French dialogue.  
p.c: L'Office national du film, Canada; dir: Louis Portugais; prod: Léonard Forest, Guy Glover; photog: Georges Dufaux; l.p: Aimé Major, Hélène Loiselle, Lucie Poitras.

Produced on 16mm in Montreal. Released on TV and non-theatrically by the NFB.

**Synopsis:** In order to avoid conscription in 1940, Marcel quickly marries Monique. But this solution produces its own problems and Marcel ends by joining the army. He takes part in the Italian campaign while, at home, a bored Monique begins to flirt with other men. When he returns, Marcel tries to establish himself as a photographer but finds it difficult. His difficulties lead to bitter arguments between the couple.

**Comments:** This is one of the first of several NFB feature length dramatic productions produced initially in episode form for television by NFB's French unit. As with the others, it deals with a particular aspect of Québec social life: in this case the effect of the Second World War on an average French-Canadian family. Though perhaps a little too schematic, it has a bitter tone which seems to reflect accurately the uncertainty and restlessness of Québec during this period.

### les Mains nettes

75 minutes, b/w, French dialogue.  
p.c: l'Office national du film, Canada; dir: Claude Jutra; prod: Léonard Forest, Guy Glover; scen: Fernand Dansereau; photog: Michel Brault, Jean Roy; mus: Maurice Blackburn, ed: Victor Jobin; l.p: Denise Provost, Jean Brousseau, Michel Mailliot, Monique Joly, Teddy Burns-Goulet, Doris Lussier, Lucie Mitchell, Micheline Gérin, Roger Lebel, Monique Chailier, George Landreau.

Produced in Montréal in 16mm and released on television and non-theatrically by the National Film Board.

**Synopsis:** The story is set in the offices of a Québec business where a dozen "white collar workers"





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*Le curé de village, 1949*





*Séraphin, 1949*



*Un homme et son péché, 1948*



face dull, monotonous jobs day after day. A new director of personnel arrives and upsets the established routine of the office in his efforts to modernize the administration. His first action is to try and fire an old employee who has 45 years of loyal service. The others rebel against the discriminatory act but their solidarity is too late: almost all of them are dismissed.

**Comments:** This portrait of the life of middle-class office workers, trapped by insecurity and their background, seems unnecessarily schematic. It is one of the first of several feature length drama/documentaries produced by NFB's French Unit. Many of the film makers who were to form the core of the future *cinéma québécois* had their apprenticeship on these films and in retrospect, it is from this viewpoint that they retain their interest. *Les Mains nettes* reflects many of the elements that were to reappear in later films: an anti-authoritarian, anti-Catholic bias; a concern over exploitation and the problems of urbanization and industrialization in what had been predominantly rural Québec. A wide gulf separates this film and those that followed it from the comfortable paternalism reflected in the post-war Québec films of less than a decade earlier. *Les Mains nettes* was Claude Jutra's first feature and only his sixth film.

## Now That April's Here

84 minutes, b/w, English dialogue.

p.c: Klenman-Davidson Productions; dir: William Davidson; prod: William Davidson, Norman Klenman; scen: Norman Klenman based on four short stories by Morley Callaghan (Silk Stockings, Rocking Chair, A Sick Call, The Rejected One); photog: William Gimmi; mus: John H. Bath; ed: William Davidson, Norman Klenman; l.p: (in Silk Stockings) Don Borisenko, Judy Welch, Michael Mann, Beth Amos, Sheila Billing, Pam D'Orsay; (in Rocking Chair) John Drainie, Katherine Blake, Alan Hood, Art Jenoff; (in The Rejected One) Nancy Lou Gill, Tony Grey, Paisley Maxwell, Fred Diehl, Josephine Barrington; (in A Sick Call) Walter Massey, Anne Collings, Kathy McNeil, Georges Toupin, Rolf Carston. Introduction and narration by Raymond Massey.

Produced on location in Toronto. Première at the Towne Cinema, Toronto, June 19, 1958. Released in Canada by International Film Distributors.

**Synopsis:** Four episodes based on four short stories by Morley Callaghan. *Silk Stockings*: A shy, young boy is attracted to his landlady's daughter. He buys her a pair of stockings for her birthday but when she wears them to go out with her boyfriend he tries to stop her. *Rocking Chair*: A widower has a lonely life after his wife dies but his wife's best friend tries to befriend him and help him forget. *The Rejected One*: A young man from a respectable, middle-class family falls in love with a simple shop girl who then has to meet his family. *A Sick Call*: A husband objects to the priest visiting his sick wife fearing that the church will come between them. **Notes:** This was the first feature by the partnership of Bill Davidson and Norman Klenman though they had earlier made several documentaries and worked as a writer/director team on CBC's *Graphic*. They purchased the film rights to Callaghan's four stories (published in the collection *Now That April's Here* in 1936) in July 1957, began casting in November 1957 and shooting on February 1st, 1958. During the four week shooting schedule they filmed entirely on location with interiors shot in a variety of homes and buildings. The production cost \$75,000. An adaptation of the screenplay for the four episodes was published in *Liberty*, July, August, September and October 1958.

**Comments:** Though the Canadian film community

was noticeably excited as the production neared completion, critical reaction following the première ranged from harsh to disappointed. *Variety* described it as "a sad and unimaginative cinematic treatment . . . amateurish production and acting values". *Time* disagreed on the acting question ("The casting is flawless and the acting reaches summits that would look at home in Hollywood") but found the camerawork "static and unimaginative". Clyde Gilmour felt "the film has solid craftsmanship and several memorable 'touches', but it leaves an impression of slightness and artificiality". Gerald Pratley's review in *Vision* was the most favourable. Though disappointed that the full emotional depth of the original stories was not effectively conveyed, he found it "sincere, well-made and often appealing, holding the promise of more satisfying movies to come from two determined and intelligent film makers who understand the médium in which they work."

**References:** *Vision* December-January 1957 p. 21; February 1958 p. 19; April 1958 p. 21; May 1958 p. 3; June 1958 p. 12; *Weekend Magazine* April 26, 1958; *Macleans Magazine* August 2, 1958; *Variety* July 9, 1958; *Time* June 30, 1958.

## This Most Gallant Affair

42 minutes, b/w and colour, English narration.  
p.c: Arthur J. Kelly Productions, Brantford; prod/ dir: Arthur J. Kelly; scen: Agnes M. Anderson; photog: Curtiss Harrison; l.p: Madoe Quetuil; narrator: John Fisher.

Produced on 16mm, partly on location in France, in 1958. Première at Dieppe, France, November 1958; Canadian première, Capitol Theatre, Brantford, December 1958. Released internationally by Rank Film Distributors in 1959.

**Synopsis:** A semi-documentary, combining the fictional story of a French-Canadian girl who visits her brother's grave in Dieppe with actual newsreel footage of the Dieppe raid taken from Allied and German records.

**Notes:** This was the first feature produced by independent film maker Arthur Kelly. It cost \$40,000 to produce on 16mm which was later enlarged to 35mm for theatrical release. The Toronto critics were not kind to the film when it opened theatrically in October 1959, finding it unnecessarily mawkish and sentimental. It did, however, more than recover its cost.

**References:** *Canadian Film Weekly*, December 3, 1958, p. 1.

## Wolf Dog

69 minutes, b/w, Regalscope, English dialogue.  
p.c: Regal Films (Canada); dir/prod: Sam Newfield; scen: Louis Stevens; photog: Frederick Ford; mus: John Bath; art dir: Tom Kemp; ed: Douglas Robertson; l.p: Jim Davis, Allison Hayes, Tony Brown, Austin Willis, Don Garrard, Ivan Root, B. Braithwaite, Lloyd Chester, Prince (the dog), Syd Brown.

Production began in 1957. Released internationally by 20th Century-Fox in 1958.

**Synopsis:** Jim, a prisoner on parole, buys a ranch and tries to make good. His efforts are thwarted by the President of the Cattle Association who wants Jim's land and tries to provoke him. Jim's son learns of his prison record and two paroled convicts force him to allow them to hide out after robbing a bank. Eventually Jim defeats his opponents, wins his son's confidence and, with his family and their trained dog, settles down happily to ranch life.



**Comments:** A Canadian film more by default than good intentions since it was produced by a registered Canadian company but used few Canadian talents in either the cast or crew. The director, Sam Newfield, had made two Canadian B-features (*King's Plate*, *Undercover*) in the 1930's and dozens of Hollywood B-features, and this is little better in quality. It is a dull, slowly-paced, stilted drama; as the *Monthly Film Bulletin* commented: "Prince exploits his doggy charms but even he looks bored".  
**References:** *Film Daily*, August 1, 1958; *Monthly Film Bulletin*, Vol. 25, No. 294.

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1959

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### the Abbey On Monte Cassino

64 minutes, b/w and colour, English narration.  
 p.c: Arthur J. Kelly Productions, Brantford;  
 prod/dir: Arthur Kelly; assoc. prod: Peter M. Preston; photog: Curt Harrison; assist prod: Ben Schachar; scen: Agnes M. Anderson; animation/titles: Vic Atkinson; narrator: Hugh Bender; mus. ed: Jean Shannon.

Produced in 1959. Première at Capitol Theatre, Brantford, November 28, 1960. Released by Astor. Released for world-wide TV by Desilu as part of "Window on the World" series.

**Synopsis:** A semi-documentary combining contemporary actuality footage and new colour sequences of the battle site depicting Allied soldiers in the Battle of Monte Cassino, 1944, and the reluctance of the Allies to bomb the famous Abbey when it was occupied by German soldiers.

**Notes:** This was the second feature produced independently by Arthur Kelly of Brantford, Ontario and was initiated after the successful release of *This Most Gallant Affair* (q.v.) A former advertising and publicity man, Kelly established a reputation for himself as a playwright and film maker in the late Fifties and Sixties. Though barely noticed by the critics, all of his films were commercially successful and have been shown world-wide, mostly through television release. As with his first film, *The Abbey on Monte Cassino* is mainly composed of archival newsreel footage which is intercut with scenes of the Italian town as it was in 1959.

### the Bloody Brood

67 minutes, b/w, English dialogue.  
 p.c: Meridian Films, presented by Key Film Productions; dir/prod: Julian Roffman; assoc. prod: Ralph Foster, Yvonne Taylor; scen: Elwood Ullman, Ben Kerner, Des Hardman, from an original story by Anne Howard Bailey; photog: Eugene Shuftan; art dir: David Ballou; mus: Harry Friedman, Conducted by Louis Applebaum; ed: Robert Johnson; production co-ordinator: Herbert S. Alpert; l.p: Jack Betts, Barbara Lord, Peter Falk, Robert Christie, Ronald Hartman, Anne Collings, William Brydon, Michael Zenon, Rolf Carston, George Sperdakos, Sammy Sales.

Produced at Meridan Studios, Toronto, and on location in Toronto. Première at seven theatres in Toronto, October 26, 1959. Released in Canada and internationally by Allied Artists.

**Synopsis:** A young man attempts to find the murderers of his younger brother who had been fed

a hamburger dosed with ground glass. In a "beatnik" hangout he meets Nico, a psychopathic crook and his companion, Francis. With the help of a mixed-up girl, Ellie, he discovers how they killed his brother. However, before the police arrive, Nico is killed by Studs and Wessel, two henchmen he had tried to double-cross.

**Notes:** Shot in 16 days on a budget of \$90,000 *The Bloody Brood* was deliberately designed by its producers as a "programme picture" to play the top half of a double bill. The original story property was suggested by Hal Roach, Junior, when Roffman asked his company to make a feature in Canada; financing came from Roffman's own company and Nat Taylor. The three leads were American but the supporting cast was all Canadian. U.S. release was delayed for some time because the film was refused approval by the authorities for the Hollywood Code.

**Comments:** Reviews in the Toronto and Montreal newspapers were generally favourable, finding it at least an acceptable film of its kind. Gerald Pratley wrote in *Variety*: "Working with an impossible story, director Roffman has skillfully fashioned a low-budget crime melodrama for the action market . . . Everything about the production is slick in the fashionable way including the titles, the characters, the sets and music . . . Only Roffman's virile direction and deft editing, together with the convincing portrayals of the cast, prevent the entire production from collapsing into comic absurdity."

**References:** *Vision* December 1958, p. 15; *Variety*, November 4th, 1959, p. 7; *Weekend Magazine*, Vol. 9, No. 41 (1959).

### a Cool Sound From Hell (*The Young and the Beat*)

71 minutes, b/w, English dialogue.  
 p.c: Toronto International; prod/dir/scen: Sidney J. Furie; photog: Herbert S. Alpert; art dir: Jack McCullough; set decor: Lief Pedersen; mus: Phil Nimmons; ed: David Nicholson; l.p: Anthony Ray, Carolyn Dannibale, Madeline Kronby, Ronald Taylor, Mel Benstock, Murray Westgate, Tom Harvey, Walter Massey, Albert D'Annibale.

Produced at Toronto International Film Studios and on location. Released in Canada in 1959 by International Film Distributors and in Britain in 1960 by Films de France.

**Synopsis:** An average young man, Charlie, meets a blonde beatnik girl, Steve, and to the distress of his faithful girl-friend, Debbie, takes to a life of all-night parties and jazz. He becomes involved in collecting drugs but evades the police who arrest the dealer. The narcotics gang assume him to be an informer and beat him up. He returns to Steve but finds her with the gang leader and walks out. However he cannot keep away and joins in a parachute jumping escapade which ends in Steve's death. Charlie comes to his senses and returns to Debbie.

**Notes:** This was Furie's second feature produced at a cost of \$110,000 soon after *A Dangerous Age* (q.v.) was completed. The original title of *The Young and the Beat* was changed when it appeared a Hollywood production would be using a similar title. The shooting took four weeks and the crew was larger than on the earlier film. Furie left for England after this film was completed.

**Comments:** As well received in Britain as the earlier film, it helped establish Furie's reputation as a director of promise. The *Monthly Film Bulletin* commented: "Furie promisingly combines a sensitive awareness to atmosphere with a feeling for contemporary dialogue and mood; Alpert's photography, too, is suitably harsh and evocative. The picture's main weakness lies in its characterization: the minor roles, though the more compelling, seem



to echo themes from the earlier film . . . while the principals are insufficiently developed for their motives to be usefully revealing”.

**References:** *Monthly Film Bulletin*, 1960, p. 22.

## les Désœuvrés

75 minutes, b/w, French dialogue.  
dir/scen/photog/ed: René Bail.

*Produced independently on 16mm in 1958-59. Shown at the Elysée Theatre, Montreal in 1961; no general release.*

**Synopsis:** Presented in three sections, it tells the story of three youths from a small, ordinary village who decide, one fine afternoon, to borrow the truck belonging to the uncle of one of the youths. After an afternoon in the woods, which is without exciting incidents but rich in experiences, the truck sticks in the mud and they are forced to walk back to their village.

**Comments:** Produced independently by René Bail, *Les Désœuvrés* was designed as a “document”, though it contains staged scenes in the manner of Flaherty or Jean Rouch. Though shown only once theatrically, it aroused considerable interest among the *cinéphiles* of Montreal. Jean-Pierre Lefebvre wrote a long analysis of the film and the Editorial Board of *Objectif* later praised Bail’s sense of finesse in depicting Canadian folklore which they felt revealed his extraordinary qualities as an observer and his very special sense of realism.

**References:** *Objectif* April 1961, p. 21; October 1961 p. 21.

## the Devil’s Spawn (*Hired Gun*)

60 minutes, b/w, English dialogue.  
p.c: Ramrod Productions; dir/prod/scen/ed: Lindsay Shonteff; assist prod: James Beggs; photog: Herbert S. Alpert; sets: Edgar Keenan; costumes: Malabar Ltd.; mus: Fred Tudor; theme song: Lesley Pouliot; l.p: Don Borisenko, Tass Tory, Jay Shannon, Art Jenoff, Michael Zenon, Gordon Clark, James Beggs, Ken James, Jim Peddie.

*Produced on location and at Meridian Studios in Toronto in 1959. Released by Astral Films.*

**Synopsis:** A Western (not set in Canada) in which a gunfighter is hired by farmers to stop the attacks on their farms by cowboys from a large ranch. The gunfighter becomes involved with the wife of one of the farmers and is killed by him.

**Notes:** The production cost \$25,000 and was the first feature (apart from an 8mm film) of Lindsay Shonteff who later established his film-making reputation in Britain and the USA. The director of photography, Herb Alpert (who worked on several of the Toronto-made features of this period) took leave of absence from his position of director of production at Meridian Films. Shonteff said that his “cornball B film” was shot in 8 days, largely on location and was edited in his own home. It had few screenings.

## Ivy League Killers (*The Fast Ones*)

67 minutes, b/w, English dialogue.  
p.c: Ivy League Films; dir: William Davidson; prod: William Davidson, Norman Klenman; scen: Norman Klenman; photog: William Gimmi; art dir: Lief Pederson; mus: John H. Bath with songs by Igors Gavon; prod assist: Lindsay Shonteff; ed: William Davidson; l.p: Don Francks, Don Borisenko, Barbara Bricker, Barry Lavender, Jean Templeton, George Caron, Patrick Desmond, Igors Gavon, Martin Lager, Jon Ringham, John Paris and the Black Diamond Riders.

*Produced in 1958 on location in Toronto and completed January 1959. No première. Released for television by Desilu. Released theatrically in Britain by S.F. Films in 1962 and in Canada by Astral Films in 1964 under the title The Fast Ones (length, 58 minutes).*

**Synopsis:** Andy, a rich young sports car driver, gets into a feud with members of the Black Diamond Riders and becomes jealous when his girlfriend, Susan, is attracted to the Riders’ leader, Don. Andy and his friends commit a hold-up and plant evidence to incriminate Don. Don is hunted by the police but Susan discovers the plot and tells him. Just as she is about to be pushed off a cliff by Andy, she is rescued by Don and the Riders.

**Notes:** Klenman and Davidson produced this (cost, \$60,000) immediately after *Now That April’s Here*. It was deliberately designed as an action melodrama aimed at double-bills and the “teenage market”. Many of the scenes were shot at the Scarborough Bluffs. Although completed in January 1959, it was not shown theatrically in Canada until December 1964.

**Comments:** All reviewers found it, at best, no more than competent and, at worse, inept. Reviewed several years later, it seemed a pale copy of *The Wild Ones* full of the usual juvenile delinquency clichés of its time. Clyde Gilmour in the *Toronto Telegram* wrote: “Groping around in all directions for a few civic pride mollifiers, I can honestly report that the sound is good in *The Fast Ones*, some of the camerawork is quite decent and the film as a whole is at least mercifully brief. Other than that, an amateurish awkwardness hangs over the entire production”.

**References:** *Monthly Film Bulletin*, 1962, p. 126.

## les 90 jours

101 minutes, b/w, French dialogue.  
p.c: l’Office national du film, Canada; dir: Louis Portugais; prod: Guy Glover, Léonard Forest, Victor Jobin; scen: Gérard Pelletier; photog: Georges Dufaux; ed: Marc Beaudet, Gilles Groulx; l.p: Jean Doyon, Benoit Girard, Béatrice Picard, Nathalie Naubert, Teddy Burns-Goulet, Guy L’Ecuyer, Jean Brousseau, Roger Florent, Henri Poulin, François Lavigne, Guy Bélanger.

*Produced in 16mm in four episodes for television in 1959. Released non-theatrically in 1960 by the National Film Board.*

**Synopsis:** In 1947 in Kingville, Québec, a conflict develops between a patriarchal industry and the employees. A dozen workers, out of 2,000, resist the arbitrary actions of a *patron* who believes himself best able to judge what his workers should have. They urge the other workers to establish a union and eventually a strike for better pay and conditions is called in a vote by 1421 against 355. The bitter, emotional strike lasts 90 days but the solidarity of the workers finally brings a resolution to the conflict in their favour.

**Comments:** This dramatic portrait of the development of *syndicalisme* in Québec in the post-war years is clearly written (by Gérard Pelletier) from a committed point of view. There is little evidence of the NFB’s usual tendency at this time to be “objective” and this undoubtedly accentuates the film’s dramatic viability. Unfortunately, Louis Portugais’ direction is somewhat stolid and less passionate than the script would seem to call for.



## les Aventures de Ti-Ken

75 minutes, bw, French dialogue.  
p.c: Ciné Jeunes Inc.; dir/scen: Roger Laliberté;  
photog: Roger Laliberté; ed: Claude Savard;  
Camera assistant: Rodolphe Chabot; l.p: Jean-Guy  
Singelais, Jacques Riopelle, Léon Caron, Francis  
Bouchard.

Produced in 16mm. Released by Ciné Loisir.

**Synopsis:** A film for children recounting the fantastic adventures of the heroes of Lac St-Jean.

## l'Heritage

60 minutes, b/w, French dialogue.  
p.c: l'Office national du film, Canada; dir: Bernard  
Devlin; prod: Léonard Forest, Victor Jobin, Jean  
Roy; scen: Léonard Forest, Bernard Devlin based  
on the story "L'Heritage" (1946) by Ringuet;  
photog: François Séguillon; mus: Robert Fleming;  
ed: Marc Beaudet; l.p: Albert Millaire, Marthe  
Mercure, Roland d'Amour, J-Léo Gagnon, Jacques  
Bilodeau, Michel Noël, Nana de Varennes, Maurice  
Beaupré.

Produced and released as part of the "Paysages"  
series in 16mm by the National Film Board in 1960.

**Synopsis:** The story of a previously unemployed young man who inherits a tobacco farm in Grands-Pins. He tries to make it a success but finds himself trapped by the fatal destiny of the elements and his surroundings and the superstitions of his neighbours.

**Comments:** This film adaptation of a well known story by Ringuet was warmly received by the critics. It is a gently, rhythmic portrait of the way of life of the Québec countryside, well acted and splendidly photographed.

## Wings of Chance

76 minutes, Eastman colour, English dialogue.  
p.c: Tiger Productions; dir: Edward Dew; prod:  
Larry Matanski; exec prod: Lorne H. Reed; scen:  
Patrick Whyte based on the novel "Kirby's Gander"  
by John Patrick Gillese; photog: Leonard Claremont;  
mus: Michael Anderson; ed: Walter Hanne-  
mann; l.p: Jim Brown, Frances Rafferty, Richard  
Tretter, Patrick Whyte.

Produced in Jasper National Park and around Edmon-  
ton in 1959-60. First presented in March 1961.  
Released in 1961 by Universal-International.

**Synopsis:** Adventure melodrama involving two bush pilots, Steve and Johnny who both love the same girl, Arline. When Johnny is grounded for violating air regulations, Steve takes his place on a flight and his plane crashes in the bush country. All rescue efforts fail and he is forced to keep himself alive by desperate measures through long winter months. Although Arline prefers Steve, Johnny now hopes she will marry him. But she continues to believe Steve is not dead. Eventually Steve ingeniously rings four migrating geese with strips giving his name and location. He is rescued and reunited with Arline.

**Comments:** A competently made, if routine, melodrama.

**References:** *Film Daily* March 1, 1961; *Monthly Film Bulletin*, 1962, p. 15.

## 1961

### the Canadians

85 minutes, Deluxe Color, Cinemascope, English dialogue.  
dir/scen: Burt Kennedy; prod: Herman E. Webber;  
photog: Arthur Ibbetson; mus: Douglas Gamley  
(songs by Ken Darby), ed: Douglas Robertson,  
l.p: Robert Ryan, John Dehner, Teresa Stratas,  
Burt Metcalfe, Torin Thatcher, Jack Creley, Scott  
Peters, Richard Alden, Michael Pate, John Sutton.

Produced on location at Maple Creek and Cypress  
Hills, Saskatchewan; released by Twentieth Century-  
Fox in 1961.

**Synopsis:** A large band of Sioux Indians flee to Canada to escape the U.S. Cavalry after the Battle of Little Big Horn. The Mounties meet them and advise them that they may stay in peace providing no shots are ever fired in anger. An American rancher and three gunhands arrive searching for stolen horses. They kill some of the Indians and abduct a white "squaw" as proof they were rescuing a white woman. The Mounties arrest them but they escape and the squaw dies in a gunfight. The Indians stampede a herd of horses and the Americans are driven off the top of a cliff by the stampede.

**Notes:** This is a Canadian production in the legal sense only: it was produced by 20th Century-Fox in Canada to take advantage of the quota laws and financial assistance to "British" productions. Apart from the story, the location, Teresa Stratas, Jack Creley, Burt Metcalfe, and a few supporting actors, it is wholly American. The producers received the full co-operation of the Royal Canadian Mounted Police. This was opera singer Teresa Stratas's first film.

**Comments:** Burt Kennedy, the director (whose first directorial effort this was) considers it a disaster and it is difficult to disagree. The story is dull and trite and is played without much spirit by the actors. *Variety* described it as "a plodding, tepid drama . . . short on high dramatic notes and on humor. Main virtue is the sweeping Canadian scenery but even this is fuzzily photographed especially in long-shot." The *Monthly Film Bulletin* commented: "The none too forthcoming action is held up by an opening hymn to Canada and later by a contralto heroine. The editing has been excessively lenient with the numerous shots of redcoats trotting across autumnal vistas." Teresa Stratas (not surprisingly) received praise for her singing but her acting performance was considered unconvincing.

**References:** *Variety*, March 8, 1961; *Monthly Film Bulletin*, 1961, p. 46; *Film Daily*, March 15, 1961; *Films and Filming*, April 1961, p. 27.

### Dubois et fils

57 minutes, b/w, French dialogue.  
p.c: l'Office national du film, Canada; dir: Bernard  
Devlin, Raymond Le Boursier; prod: Léonard Forest;  
assoc prod: Victor Jobin; scen: Bernard Devlin;  
photog: Robert Humble, Georges Dufaux; l.p: Jean  
Duceppe, Ovila Légaré, Emile Genest.

Produced in 16mm in 1961 by the National Film  
Board. Released on TV and non-theatrically by  
NFB.





Sterling Campbell and crew on location for *Bush Pilot*, 1946



Shooting *Le curé de village* on the sound stages of Québec Productions





*L'esprit du mal, 1954*



*Coeur de maman, 1953*



*Le rossignol et les clôches, 1951*



**Synopsis:** Emile Dubois is founder and head of "la Duco", a family business in his native village and head of a large family. Three of his sons work with him in the family business. A serious illness forces him to consider what will happen to his business after his death. The different ideas of two of his sons create a conflict in the family and even affect the business. But Emile Dubois dies without making a definite decision.

**Comments:** This drama is essentially a documentary examining a real problem — the difficulties faced by the traditional family business in a world where industry is increasingly controlled by anonymous corporations. Though well acted, its attempt at objectivity and balancing opposing points of view creates unsatisfying drama.

## It Happened in Canada

96 minutes, b/w, Italian dialogue.  
 prod/dir/scen/photog/ed: Luigi Petrucci; mus: Carmine Rizzo; l.p.: Nello Zordan, Gisela Zdunek, Dedena Morella, Pino Ubaldo.

Produced independently in Toronto in 1960-61. Première (with English sub-titles) February 27, 1962 at the Christie Theatre, Toronto. No general release in Canada. Released in Italy by Italo-American Films.

**Synopsis:** Rita, a young Italian teacher comes to Canada to meet Andrea, the man her parents have arranged for her to marry. Andrea is a 45-year old widower and Rita finds she cannot love him but her wish to return to Italy subsides when she falls in love with Carlo, Andrea's handsome nephew. Carlo is a wastrel who has fathered an illegitimate child by his earlier love, Carmela, but soon turns into a hard-working labourer under Rita's influence. Carlo is killed in an accident. Rita determines to return to Italy but is again prevented by the death of Carmela. She decides instead to care for the now orphaned child.

**Notes:** This is a production by enthusiastic non-professionals. Petrucci had studied at the Rome Film School but worked for eight years in Canada as a salesman to save enough money to launch the production. The actresses were all local amateurs. It was photographed entirely in Toronto; only the music and sound track were prepared in Italy. Production, on a precariously low budget, took almost two years.

**Comments:** All reviews of the films première praised Petrucci's dogged pluck and integrity but felt these did not compensate for the painful amateurishness. Ralph Hicklin in the *Globe & Mail* dubbed it a "turgid narrative" but Wendy Michener in the *Toronto Daily Star* felt it had redeeming qualities: It is "a film riddled with technical and artistic shortcomings but studded with sequences of fine photography. A film that fails completely to tell its dramatic story with any conviction or unity, but offers interesting documentary comments on the way Canada looks to an Italian immigrant. A film that is frequently ridiculous but rarely just plain dull, often primitive but not cunning or slick . . . The outdoor locations are strikingly photographed in best Italian neo-realistic style and the scenes documenting life in Little Italy are alive with humour."

## the Mask (*The Eyes of Hell*)

95 minutes (83 minutes general release), bw and colour, "Depth Dimension", English dialogue.  
 p.c.: Beaver-Champion Productions; prod/dir: Julian Roffman; scen: Frank Taubes, Sandy Haber; assoc. prod: Jean Lenauer, Yvonne Taylor, Frank Taubes, Sandy Haber; scen of dream sequences:

Slavko Vorkapich; photog: Herbert S. Alpert; art dir: Davis S. Ballou; mus: Louis Applebaum; ed: Stephen Timar; special effects: Herman S. Townley; special effects photog: James B. Gordon; stereoscopic control: Charles W. Smith; l.p.: Paul Stevens, Claudette Nevins, Bill Walker, Anne Collings, Martin Lavut, Norman Ettlinger, Alfie Scopp, Leo Leyden, Elanore Beercroft, William Brydon, Nancy Island, Steven Appleby.

Produced in Toronto in 1961. Released in Canada by International Film Distributors and world-wide by Warner Brothers.

**Synopsis:** A psychiatrist is visited by a man who claims to have committed a murder while under the influence of an Indian ritual mask unearthed in South America. Though the psychiatrist is sceptical, he himself experiences fearful hallucinations and a compulsion to strangle his receptionist. When a colleague demands tests of the mask under his supervision and his fiancée threatens to tell the police, the psychiatrist goes berserk. The police eventually overcome him as he tries to strangle his fiancée and the mask is returned to the museum.

**Notes:** Production cost \$300,000. It was the first film produced in "Depth Dimension", a 3-D process developed by the United Kingdom National Research Council.

**Comments:** At the time of its initial release, the film received some favourable comments as a serviceable horror film. *The New York Times* noted its "becoming, scrubbed look", praised its photography, its crisp rhythm and consistently good acting. Ten years later, the *Monthly Film Bulletin* found it a "thoroughly disagreeable exploitation picture . . . appallingly acted and badly scripted."

**References:** *New York Times* October 28, 1961; *Film Daily* November 2, 1961; *Monthly Film Bulletin* 1971, p. 140.

## 1 + 1 (*The Kinsey Report; Exploring the Kinsey Reports*)

114 minutes, b/w, English dialogue.  
 p.c.: Fluorite; prod/dir: Arch Oboler; scen: Arch Oboler based on his own play "Mrs. Kingsley's Report"; photog: George Jacobson; mus: John Bath; ed: Chester W. Schaeffer; assist dir: Richard Dixon, Gordon Milligan; assoc. prod: Susanne Warner; animation: Pistafilm; l.p.: Leo G. Carroll, "Honeymoon" — Hilda Brawner, William Traylor; "Homecoming" — Kate Reid, Ernest Graves; "The Divorce" — June Duprez, Austin Willis, Douglas Rain; "Average Man" — Truman Smith, Jane Rose, Winnifred Dennis, Virginia Macleod; "Baby" — Rita Gardner, Jack Betts.

Produced in Toronto in 1961. Première at the Four Star Theatre, Los Angeles, August 23, 1961; Canadian première at the Stratford Film Festival, August 25, 1961. Released in Canada by Trans-Canada Films; in the USA by Selected Pictures; in Britain in 1964 by Grand National.

**Synopsis:** Professor Logan addresses a symposium on the Kinsey Reports. As he discusses the various statistics, individual members of the audience reflect on their personal experiences: "Honeymoon" — a newly married couple wonder if they were right to have had pre-marital sexual relations. They decide they were right because the world might have ended before they married. "Homecoming" — A lonely wife feels she is growing old and passionless through the continued absence of her husband on business. When he returns home after a long trip she confesses that, although she loves him deeply, her loneliness has led to her infidelity with another man. "The Divorcée" — A divorcée is taken advantage of by a distinguished middle-aged playboy. "Average Man" — A fat businessman regrets



that he is not represented in the statistics in the Kinsey Report and sets out to taste the "forbidden fruit". He meets a former girl-friend, tries to seduce her, but she has to go and baby-sit for her grandchildren. "Baby" — A young wife dares not tell her husband she is pregnant and tries to secure an illegal abortion. The sordidness prevents her from going through with it and she confesses to her husband who in fact is overjoyed. The film ends with a general discussion by members of the symposium.

**Notes:** 1 + 1 was produced in Toronto with a largely Canadian cast and crew by Arch Oboler, an American writer and film maker, best known for his creative radio programmes of some years earlier. It was produced on a low budget, using television techniques of filming and a tight production schedule.

**Comments:** Critical reaction was generally favourable. Gerald Pratley considered it "neither sensational nor sordid". Howard Thompson in the *New York Times* wrote: "The best thing about it is an air of fresh professionalism, as the various vignettes unfold, with above average acting, excellent photography and Mr. Oboler's own perceptive directing . . . (Homecoming) is a real gem, and a mirror-eyed actress named Kate Reid is pretty wonderful". *Film Daily* considered it "always informative, very often interesting and absorbing, and occasionally plodding and sluggish". The *Monthly Film Bulletin* felt that "As a whole superficiality goes hand in hand with social comment, even if the latter is largely confined to discussion in the lecture scenes. Although very patchy, the film has quite a few pleasant moments but the opening animated sequence on cell division and courting dinosaurs is a distinctly unnecessary blot".

**References:** *Film Daily*, August 21, 1961; *Monthly Film Bulletin*, 1964, p. 40; *New York Times*, November 8, 1961.

## the Samaritans

82 minutes, colour, English dialogue.

**p.c:** Arthur Kelly Productions, Brantford; **dir/scen:** Arthur Kelly; **prod:** Peter Elliott, Peter M. Preston; **photog:** Curtiss Harrison; **l.p:** Chili Jones, Betty Walker.

Filmed in Israel and Jordan in 1960-61 in 16mm. Released on 35mm and for television in three episodes by Videx Corporation.

**Synopsis:** The history of the Jewish tribe is interwoven with the story of a Jewish girl who falls in love with a Christian.

**Notes:** This is the third feature-length fictionalized documentary produced by Arthur Kelly. As with the others, it was commercially successful. Arthur Kelly made two short films the following year: *Ginsberg Isn't Guilty* and *The Swimming Cases At Whistling*.

## Self Portrait (Auto Portrait)

150 minutes, b/w and colour, English & French narration

**p.c:** National Film Board of Canada. Compiled and annotated by Guy Glover, David Mayerovitch.

**Synopsis:** A compilation documentary reviewing the work of the National Film Board from 1939 - 1960 using extracts from films of this period.

1962

## Seul ou avec d'autres

65 minutes, bw, French dialogue.

**p.c:** Association générale des étudiants de l'Université de Montréal; **dir:** Denis Héroux, Denys Arcand, Stéphane Venne; **scen:** Denys Arcand, Stéphane Venne; **photog:** Michel Brault; **assist photog:** André Saint-Denis, Bernard Gosselin, Claude Héroux; **mus:** Stéphane Venne; **sd:** Marcel Carrière; **ed:** Gilles Groulx, Bernard Gosselin; **l.p:** Nicole Braun, Pierre Létourneau, Marie-José Raymond, Michelle Boullizon, Carl Mailhot, Marcel St.-Germain, Les Cyniques.

Produced in 1962 by students at the University of Montreal. First presented theatrically at the Orpheum Theatre, Montreal. Shown also in "Critics' Week" at the Cannes Film Festival, 1963. Released by Faroun Films.

**Synopsis:** A portrait of student life at a university in the early 1960's: the loves, unhappinesses and disillusion — focussing on a love affair between two students at the University of Montreal. The story is recounted by Nicole, a first year student.

**Notes:** Production cost \$24,000. It was a cooperative venture, improvised on a theme suggested by students, acted by students, financed by the students' association and filmed by Michel Brault. It was the first independent Québec feature, marked the beginnings of the Québec Cinema of the Sixties and involved many individuals who were to play a leading role in that development.

**Comments:** Given the conditions under which it was produced, *Seul ou avec d'autres* is a surprisingly successful film. Its story of student life is recounted with a pleasing combination of good humour, cynicism and sympathy that works far better than the almost contemporaneous *Bitter Ash* (q.v.), as does its improvised style.

**References:** *Cahiers du cinéma*, No. 145, juillet 1963 p. 26; *Movie* No. 11 July/August 1963 p. 26; *Objectif* No. 14, juillet 1962.

## the Sweet and the Bitter

89 minutes, b/w, English dialogue.

**p.c:** Commonwealth Film Productions; **prod/ dir/scen:** James Clavell; **exec prod:** Oldrich Vaclavek; **photog:** Monroe Askins; **mus:** Paul Dunlap; **l.p:** Yoko Tani, Paul Richards, Torin Thatcher, Dale Ishimoto, Jane Mallett, Teru Shimada, Sylvia Feigel, Peter Haworth, Sam Payne, Audrey Kniveton.

Filmed in Vancouver and completed in 1962. Released in Britain by Monarch in 1967.

**Synopsis:** The story of a Japanese girl, Mary Ota, who comes to Canada by arranging to marry a fisherman of Japanese extraction. She is determined to avenge her father whom she believes died in an internment camp in Canada during the war and whose fishing boats were stolen by business man Duncan MacRoy. She finds the fisherman is middle-aged and slips away to contact MacRoy. Though she plans to get at MacRoy through his son, Rob, she and Rob fall in love. She tells Rob who she is and Rob confronts his father who reveals that Mary's mother was his mistress. The fisherman traces Mary to her hotel and she is appalled to discover he is in fact her father who had saved his life by taking another man's name. She and Rob settle down to a new life in Canada.



**Notes:** Production cost \$350,000. This was the first film produced by Commonwealth Productions, a Vancouver based company headed by Oldrich Václavěk (a Czechoslovak political refugee) and backed by Canadian and British capital. A \$1.5 million studio and sound stages (Panorama Studios) were built in Vancouver by Commonwealth and associated companies. Other films were planned but never produced. The second film by James Clavell (*No Hands on the Clock*) was scheduled for production in late 1962 but was apparently never shot. Release of *The Sweet and the Bitter* was held up when the company ran into legal and financial difficulties and had to vacate Panorama Studios. Hollyburn Film Studios of Vancouver leased the facilities and purchased the equipment from Commonwealth which itself abandoned production. Oldrich Václavěk established a new production company, Cavalier Films, in 1963. Hollywood writer-producer-director, James Clavell, has had much more success with his other work (*To Sir With Love*) than with this Canadian venture which lost almost all of its original investment.

**Comments:** The *Monthly Film Bulletin* noted the "laboriously contrived melodrama, padded out with quasi-poetic dialogue and self satisfied assurances about the equal status of Canadian immigrant minorities . . . Both acting and direction are pedestrian."  
**References:** *Canadian Film Weekly*, July 24, 1963, p. 3; *Monthly Film Bulletin*, 1967, p. 158; *The Gazette* (Montreal) July 5, 1962; *Variety* May 3, 1972.

## Ten Girls Ago

[ ] minutes, Eastmancolor, Cinemascope, English dialogue.

p.c.: Am-Can Productions; dir: Harold Daniels; prod: Edward A. Gollin; scen: Peter Farrow, Diane Lampert; mus. dir: Joseph Harnell; mus/lyrics: Diane Lampert, Sammy Fain; photog: Lee Garmes, Jackson M. Samuels; choreog: Bill Foster; l.p.: Buster Keaton, Bert Lahr, Eddie Foy Jr., Dion, Austin Willis, Jan Miner, Jennifer Billingsley, Risella Bain.

Shot at Toronto International Film Studios in 1962. Though reported to have been partially edited in 1963, the film has never been released.

**Synopsis:** A musical comedy satire on the TV industry. Its story is about the decline in popularity of an old-time comic (Lahr) who is eclipsed by a dog star on a rival TV network, and the old-timer's eventual comeback.

**Notes:** In March 1962, Am-Can Productions Ltd (incorporated in Ontario) issued a prospectus for an offering of 100,000 common shares at \$2.75 per share. At that time *Ten Girls Ago* was in production at Toronto International Film Studios. Ed Gollin, President of Am-Can, announced that the film would be released by International Film Distributors in Canada and by Universal Pictures in the rest of the world. He predicted Am-Can's share of the gross would be \$1,000,000. Budget for the film was set at \$500,000. The original budget had been \$144,000 for production in black and white starring rock-and-roll singer Dion, and aimed at the teenage market. Sometime in early March 1962, the decision was made to switch to colour and wide-screen and raise additional funds. Edward A. Gollin from Jersey City N.J. was President of Am-Can. H.J. Perlmutter, real estate executive, Toronto, was Secretary-Treasurer and directors were Mahlon Kemmerer, attorney N.Y., Nathaniel Freedman, attorney, N.Y., and Albert Robinson, insurance executive, Port Credit, Ontario. Gollin was the only person in a position to elect, or cause to be elected, a majority of directors.

In the summer of 1963, it was reported Gollin was seeking an additional \$100,000 to complete the film. 72 minutes had been edited and another

20 minutes of film was needed. By May 1965, with the film already having cost \$385,000, Am-Can announced it was seeking \$275,000 worth of re-financing in order to complete it. In a deal made under threat of bankruptcy, the shareholders and creditors of Am-Can reduced its debt by almost 80%. At that time, Gollin said three weeks of shooting were still needed and that the film in "its present state is absolutely worthless." He also said he still had "great faith in the future of a Canadian movie industry". The film was apparently never completed.

**References:** *Canadian Film Weekly* April 4 1962 p. 4; *Weekend Magazine* Vol. 12 No. 20 1962.

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## 1963

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### A tout prendre (*The Way It Goes*)

100 minutes, bw, French dialogue.

p.c.: Les films Cassiopée/Orion Films; dir/prod/ scen: Claude Jutra, photog: Michel Brault, Jean-Claude Labrecque, Bernard Gosselin; mus: Maurice Blackburn, Jean Cousineau, Serge Garant; ed: Camil Adam, Eric de Bayser, Pierre Bernard, Michel Brault, Gilles Groulx, Claude Jutra, Werner Nold; l.p.: Johanne, Claude Jutra, Victor Désy, Tania Fédor, Guy Hoffmann, Monique Mercure, Monique Joly.

Filmed in Montreal in 16mm in 1963 and enlarged to 35mm for theatrical release. Première at the Montreal Film Festival August 1963. General release began May 1964. Released internationally by United Artists and in Canada by Columbia Pictures. An English version, partly sub-titled, partly dubbed was prepared in 1965.

**Synopsis:** A film about a memory of love. A young man, Claude falls in love with an attractive black girl, Johanne. Eventually Claude begins to resent both her and the restrictions on his freedom. Even though Johanne is pregnant, the couple separate. Johanne loses the child and Claude returns to his former carefree life.

**Notes:** This was an independently financed film (cost approximately \$50,000), shot on 16mm, whose narrative was largely autobiographical. Claude Jutra and Johanne acted out their own roles. Work on it began in 1961 and Jutra ran out of funds several times. It won several awards, including Grand Prix, Festival du Cinéma canadien in Montreal 1963, Best Feature Award in the 16th Canadian Film Awards 1964 and two awards at the IIIème Compétition internationale du Film expérimental in Knokke-le-Zoute 1963.

**Reference:** *Objectif* Nos 23-24 octobre-novembre 1963 p. 41-43; *Positif* No 60 avril-mai 1964 p. 56; *Film Facts* June 15, 1966 p. 101; *Objectif* No. 37 novembre-décembre 1966 p. 24; *Cahiers du cinéma* novembre 1963; *Film Quarterly* Winter 1963-64 p. 39; *New York Times* April 26, 1966.

### Amanita Pestilens

81 minutes, Eastman Color, English & French dialogue versions.

p.c.: Crawley Films; dir/ed: René Bonnière; prod: F.R. Crawley; scen: David Walker from an original idea by René Bonnière; photog: Frank Stokes; mus: Larry Crosley; art dir: Claude Bonnière; l.p.: Jacques Labrecque, Geneviève



Bujold, Huguette Oligny, Blake James, Roger Garceau, Benoit Girard.

*Produced on location in Montreal, August – October 1962 and in the Crawley Films studios at Old Chelsea, Québec under the working titles Stairways / Ville Jolie. Completed in 1963. Although shown in several Festivals and special screenings, it has never been generally released.*

**Synopsis:** Henry Martin lives in a Montréal suburb with his lovely wife and daughter and a perfect lawn. He is delighted when his lawn wins the Grand Championship of all Montreal but is astonished to discover the next morning that his lawn has sprouted a pretty, scarlet mushroom, *Amanita Pestilens Campestris*. The mushroom quickly proliferates and Martin goes to extremes to rid his lawn of the growth, including digging out the lawn and replacing the soil with fresh earth from the countryside. All of which depletes his savings. Meanwhile, his daughter has fallen in love with a garbage-collector/guitarist but Martin is so concerned with his lawn that the news makes little impact on him. Suddenly, *Amanita* is back on his lawn, but now mutated to double-size. Soon all his money is gone and when Martin discovers his daughter singing in a strip-tease joint he goes berserk and to jail. He returns home, chastened, only to discover his wife has broken his lawn Championship Cup. He again goes berserk and drives his wife from the house. But is it all a dream?

**Notes:** Production cost \$300,000. It was the first feature produced by the well known documentary production company, Crawley Films, and the first feature by French-born director, René Bonnière. Despite concerted efforts, it never gained a theatrical release, either in Canada or elsewhere, and has been seen only at special screenings: at Manicouagan Québec, the Festival of Laughter in Ottawa in 1967 and others.

**Comments:** Michèle Favreau's review following the screening in Manicouagan perhaps summarized the film most fairly: "René Bonnière wanted to treat his theme on the level of imagery as though it were the canvas of a naive painter – Le Douanier Rousseau, for example. But the poetry, humour and candor of the film do not make it a success. The mushrooms appear deliberately artificial, too pretty, too sleek, too coloured, while the colour itself is exaggerated in an interesting and quite poetic manner. Some of the scenes in the suburbs and especially in the old *rue de Bullion* are very successful. It needs . . . what can one say? More spirit and imagination in the dialogue, more of a sense of fantasy in the cinematic style, more subtlety and restraint in the verbal expression of the ideas with which the author is dealing. But *Amanita* is a first film. One has to hear René Bonnière talk about his theme to understand what he is capable of; his is an original and rather special spirit which one day, when he has fully grasped all the means of expression, will really give us something worthwhile."

**References:** *Variety*, July 14, 1965.

## the Bitter Ash

*79 minutes, b/w, English dialogue.*  
*prod/dir/scen:* Lawrence Kent; *photog:* Richard Bellamy; *ed:* Richard Bellamy, Larry Kent;  
*mus:* Jack Dale; *l.p.:* Alan Scarfe, Lynne Stewart, Phillip Brown, Douglas Reid, Jocelyn Thomas.

*Produced independently in Vancouver on 16mm. Released non-theatrically by Larry Kent in October 1963 at UBC.*

**Synopsis:** A drama about a shiftless, talentless playwright who lives off the money his pregnant wife earns as a waitress. After a party, a sex-hungry woman friend pays him to go to bed with her. As a result his wife goes to bed with a young printer after a chance meeting. The wife ends up hating both the husband and the printer.

**Notes:** Larry Kent, then a 29-year-old fourth year student at the University of British Columbia, made this film in the summer of 1963 at a cost of \$5,000. It was Kent's first film-making attempt as it was for the 60 actors and crew, all students. In Vancouver, 12,000 people saw the film in the first week paying one dollar each – Kent split this money with the university and had thus successfully recovered his costs. Kent then launched the film on campus screenings across the country. Its five showings at McGill University were standing room only but thereafter it ran into censorship difficulties. A presentation at McMaster University was banned by the University President; at Carleton University the student director stopped the screening in the middle of the second showing. The print was later seized by the Ontario Censor Board. The offending section was a semi-nude sex scene, then considered to go father than other films had done in portraying sex.

**Comments:** David Selter wrote in the *Toronto Daily Star* that "In the opinion of this reviewer, the controversial scene was designed primarily to gain publicity for the movie. As such it has been completely successful." Most other viewers and critics agreed, and it was not unusual to find students walking out during the various campus screenings. This film is certainly technically poor, unconvincingly written and badly acted, but its "actuality" style has a certain power. While there is little doubt that *Bitter Ash* was made to include an "exploitation angle" there is also little doubt that the sheer drive behind the production and release of the film allowed Kent to force himself into the film industry. He used the receipts from *Bitter Ash* to finance his next feature, *Sweet Substitute* (q.v.), which did gain a major theatrical release.

## Drylanders (*Un autre pays*)

*70 minutes, bw, Superscope, English and French dialogue.*

*p.c:* National Film Board of Canada; *dir:* Don Haldane; *prod:* Peter Jones; *scen:* M. Charles Cohen; *assoc. prod:* David Haber; *photog:* Reginald Morris; *2nd unit dir:* Kirk Jones; *mus:* Eldon Rathburn; *ed:* John Kemeny, Kirk Jones; *art dir:* Jack McCullagh; *special effects:* Wally Gentleman; *costumes:* Yuki Yoshida; *narrator:* William Weintraub. *l.p:* Frances Hyland, James Douglas, Lester Nixon, Mary Savage, William Fruete [Fruet], Don Francks, Jonathon Little, Irena Mayeska.

*Produced in the summer of 1961 on location in Swift Current, Saskatchewan. Première September 25th, 1963 in Swift Current, Saskatchewan. Released by Columbia Pictures in January 1964.*

**Synopsis:** In 1907, Dan Greer treks west with his wife, Liza, to farmstead in Saskatchewan. They begin by building a sod house and, though their first harvest is destroyed by hail, they gradually build up their farm to prosperity during the Twenties. But in the Thirties, drought strikes and one by one the other farmers leave the land. Don dies but while his son and daughter-in-law are deciding to leave the farm, the drought ends.

**Notes:** This is the first English language feature produced (at a cost of \$200,000) by the National Film Board. It is a fictionalized documentary somewhat in the manner of the earlier French language NFB productions. The film had been originally planned as three half-hour episodes for television



but when the CBC showed little interest, the NFB decided to turn it into their first feature in English with actors. Though largely shot in the summer of 1961, there were countless postponements until the NFB finally trimmed Don Haldane's 95-minute version to 70 minutes and released it in the fall of 1963. At its première in Swift Current, Saskatchewan, Canadian Press reported an overwhelming audience response — loud applause and tears from many in the audience. On its nation wide release it was given a concerted and intensive promotional campaign and, at least in Western Canada, was a box-office success.

**Comments:** Most Canadian critics found it a simple, honest and moving story though criticizing the voice-over narration as verbose and largely unnecessary. Few went as David Cobb in the *Toronto Star* ("It isn't a feature at all, but a documentary masquerading as a feature for 70 minutes") but many felt it lacked dramatic strength even allowing for the quasi-documentary approach. All agreed that Frances Hyland gave an impressive performance and that, within the limits of the approach, Don Haldane's direction was precise and highly effective.

**References:** *Variety* October 2, 1963; *Monthly Film Bulletin* 1964, p. 120.

### **Pour la suite du monde (*Moontrap*)**

*105 minutes, bw, French dialogue and narration.*

*p.c: Office national du film, Canada, dir: Michel Brault, Pierre Perrault; prod: Fernand Dansereau; scen: Pierre Perrault; photog: Michel Brault, Bernard Gosselin; ed: Werner Nold; mus: Jean Cousineau (guitar), Jean Meunier (flute); sd: Marcel Carrière; l.p: Léopold and Alexis Tremblay and other people of the Ile-aux-Coudres.*

*Presented first on Radio-Canada; released non-theatrically and theatrically by Art-Film and the National Film Board. Later released also in a shortened English version (83 minutes).*

**Synopsis:** Documentary of the life of the people of the Ile-aux-Coudres showing how the life that had remained virtually unchanged for centuries is slowly yielding to the influence of the mechanization and communications media of the 20th century.

**Notes:** Production cost \$80,000. The film was entirely shot according to the "cinéma vérité" approach in which the film makers observe and record. However, a "slight story" (in the Flaherty manner) was imposed involving the islanders' hunt for the beluga (white whale) that frequents the waters round the island. This necessitated reviving techniques unused on the island for forty years. *Pour la suite du monde* was a major critical success, was shown at many festivals and won several awards including Film of the Year in the Canadian Film Awards for 1963.

**References:** *Cahiers du cinéma* No. 146, août 1963 p. 11; *Cahiers du cinéma*, No. 160 p. 84; *Image et son* mai 1964 p. 78; *Objectif*, No. 22 août 1963 p. 23; *Movie* No. 11 p. 25; *Les Lettres françaises* 23-29 mai 1963; *Les Lettres françaises* 23 mai 1969; *Perspectives*, 27 juillet 1963.



# Non-Canadian films

## adapted from original Canadian sources or

## shot on location in Canada

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1941

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**49th Parallel (*The Invaders*)** Britain 123 mins.

*p.c: Ortus Films; dir: Michael Powell; scen: Emeric Pressburger; l.p: Eric Portman, Leslie Howard, Raymond Massey, Anton Walbrook, Laurence Olivier. Exteriors produced on location across Canada.*

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1942

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**Captains of the Clouds** U.S.A. 113 mins.  
Technicolor

*p.c: Warner Bros; dir: Michael Curtiz; scen: Norman Reilly Raine, Arthur T. Holman, Richard Macaulay, Ronald Gillett; l.p: James Cagney, Alan Hale, George Tobias. Produced partly on location at Uplands Airport, Ottawa.*

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**Commandos Strike At Dawn** U.S.A. 99 mins.

*p.c: Lester Cowan for Columbia; dir: John Farrow; scen: Irwin Shaw based on the story "Commandos" by C.S. Forester; l.p: Paul Muni, Anna Lee, Sir Cedric Hardwicke, Robert Coote, Lillian Gish. Produced on location in July 1942 in Victoria, B.C.*

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1943

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**Corvette K-225** U.S.A. 99 mins.

*p.c: Universal Pictures; prod: Howard Hawks; dir: Richard Rosson; scen: John Rhodes Sturdy; l.p: Randolph Scott, James Brown, Ella Raines, Barry Fitzgerald, Andy Devine, Noah Beery. Exteriors photographed in Nova Scotia.*

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1945

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**Son of Lassie** U.S.A. 102 mins.

*p.c: MGM; dir: S. Sylvan Simon; scen: Jeanne Bartlett; l.p: Peter Lawford, Donald Crisp, June Lockhart, Nigel Bruce. Produced partly on location in Victoria, B.C.*

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1946

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**Meet The Navy** Britain 83 mins.  
bw & Technicolor.

*p.c: British National; dir: Alfred Travers; scen: Lester Cooper, James Seymore; l.p: John Pratt, Alan Lund, Oscar Naske, Lionel Murton, Margaret Hurst. This was a factual account of the Royal Canadian Navy show interspersed with fictionalized stories of members of the cast. All members of the cast were wartime members of the R.C.N.*

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1947

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**13 Rue Madeleine** U.S.A. 95 mins.

*p.c: 20th Century-Fox; dir: Henry Hathaway; scen: John Monks Jr., Sy Bartlett; l.p: Richard Conte, James Cagney, Annabella. Exteriors photographed in and around Québec City to represent the older quarters of Paris.*

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1948

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**Emperor Waltz** U.S.A. 106 mins.  
Technicolor.

*p.c: Paramount; dir: Billy Wilder; scen: Charles Brackett; l.p: Bing Crosby, Joan Fontaine, Lucille Watson, Ronald Culver. Exteriors photographed in Jasper Park to represent the Alps.*

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**the Iron Curtain** U.S.A. 87 mins.

*p.c: 20th Century-Fox; dir: Henry Hathaway; Milton Krims based on the true story of Igor Gouzenko; l.p: Dana Andrews, Gene Tierney, June Havoc. Produced on location in Ottawa and Montreal.*

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**Northwest Stampede** U.S.A. 79 mins.  
Technicolor.

*p.c: Eagle Lion Films; dir: Albert S. Rogell; scen: Art Arthur; Lillie Howard; l.p: Joan Leslie, Chill Wills, James Craig, Jack Oakie. Exteriors produced on location in and around Calgary.*



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**1949**

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**Canadian Pacific U.S.A.**95 mins.  
Technicolor.

*p.c.: 20th Century-Fox; dir: Edwin L. Marin; scen: Jack de Witt; l.p: Randolph Scott, Jane Wyatt, Victor Jory, Nancy Olson. Exteriors produced on location in Canada.*

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**1950**

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**the Naked Heart (Maria Chapdelaine) Britain**

96 mins.

*p.: Nelson Scott; dir: Marc Allegret; scen: Marc Allegret based on the novel "Maria Chapdelaine" by Louis Hémon; l.p: Michèle Morgan, Kieron Moore, Françoise Rosay, Jack Watling. A second film version of the Louis Hémon novel, the first having been produced in 1934.*

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**1951**

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**Quebec U.S.A.**85 mins.  
Technicolor.

*p.c.: Paramount; dir: George Templeton; scen: Alan le May; l.p: John Barrymore Jr., Corinne Calvert, Barbara Rush, Nikki Duval, Jacques Champagne. Produced partly on location in and around Québec City.*

**the 13th Letter U.S.A.**

84 mins.

*p.c.: 20th Century-Fox; dir: Otto Preminger; scen: Howard Koch based on a story by Louis Chavance and the film "Le Corbeau" by H.G. Clouzot; l.p: Charles Boyer, Linda Darnell, Michael Rennie, Constance Smith, Françoise Rosay, Judith Evelyn. Produced on location in Québec.*

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**1952**

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**the Happy Time U.S.A.**

94 mins.

*p.c.: Stanley Kramer Corporation; dir: Richard Fleischer; scen: Earl Fenton based on the play by A.E. Taylor and the novel by Robert Lafontaine; l.p: Charles Boyer, Louis Jourdan, Marsha Hunt, Bobby Driscoll. Produced partly on location in Ottawa.*

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**1953**

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**I Confess U.S.A.**

95 mins.

*p.c.: Warner Bros.; dir: Alfred Hitchcock; scen: George Tabori from the play by Paul Anthelme; l.p: Montgomery Clift, Anne Baxter, Karl Malden, Brian Aherne. Produced on location in Québec City.*

**Niagara U.S.A.**90 mins.  
Technicolor.

*p.c.: 20th Century-Fox; dir: Henry Hathaway; scen: Charles Brackett, Walter Reisch, Richard Breen; l.p: Marilyn Monroe, Joseph Cotten, Richard Allen. Produced on location in Niagara, Ontario in 1952.*

**Scandal at Scourie U.S.A.**90 mins.  
Technicolor.

*p.c.: MGM; dir: Jean Negulesco; scen: Norman Corwin, Leonard Spiegelglass, Karl Tunberg based on the short story "Good Boy" by Mary McSherry; l.p: Walter Pidgeon, Greer Garson, Agnes Moorhead. This drama of small-town Canadian life at the turn of the century based on the story by Mary McSherry, was filmed entirely in Hollywood.*

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**1954**

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**Operation Manhunt U.S.A.**

77 mins.

*p.c.: MPTV Productions; dir: Jack Alexander; scen: Paul Monash; l.p: Jacques Aubuchon, Harry Townes, Ovila Legaré. Produced in Canada.*

**Saskatchewan U.S.A.**87 mins.  
Technicolor.

*p.c.: Universal Pictures; dir: Raoul Walsh; scen: Gil Doud; l.p: Alan Ladd, Shelley Winters, J. Carrol Naish, Hugh O'Brien. Exteriors photographed in the Canadian Rockies.*

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**1955**

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**Timberjack U.S.A.**

Trucolor.

*p.c.: Republic Pictures; dir: Joe Kane; scen: Allen Rivkin from the novel by Dan Cushman; l.p: Sterling Hayden, Adolphe Menjou, Hoagy Carmichael, Chill Wills. Produced on location in B.C., mainly in and around Cowichan.*



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**1957**

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**High Tide at Noon Britain 109 mins.**

*p.c.: Rank Film Productions; dir: Philip Leacock; scen: Neil Paterson; l.p.: Alexander Knox, Peter Arne, Betty St. John, Patrick McGooghan, Flora Robson, Michael Craig. Exteriors photographed in Nova Scotia.*

**the One That Got Away Britain 111 mins.**

*p.c.: Rank Film Productions; dir: Roy Baker; scen: Howard Clewes from the book by James Leasor and Kendal Burt; l.p.: Hardy Kruger, Michael Goodliffe, Terence Alexander, Alec McCowen, Colin Gordon. Exteriors photographed in Canada.*

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**1958**

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**Intent to Kill Britain 89 mins. Cinemascope**

*p.c.: Zonic; dir: Jack Cardiff; scen: Jimmy Sangster from the novel by Michael Bryan; l.p.: Richard Todd, Betsy Drake, Herbert Lom. Produced on location in Montreal.*

**the Lost Missile U.S.A. 70 mins.**

*prod: Lee Gordon; dir: Lester William Berke; scen: John McPartland, Jerome Bixby; l.p.: Robert Loggia, Ellen Parker, Larry Kerr. Canadian locations in Ottawa photographed by George Fenyon.*

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**1960**

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**Nikki, Wild Dog of the North U.S.A. 75 mins. Technicolor.**

*p.c.: Walt Disney/Cangary/Westminster; dir: Don Haldane, Jack Couffer; scen: Ralph Wright, Winston Hibler based on James Oliver Curwood's story "Nomads of the North"; l.p.: Jean Coutu, Emile Genest, Vriel Luft. Produced on location in the Banff district. This production was somewhat more than the usual Hollywood "location shooting". Walt Disney Productions hired a Toronto producer, Westminster Films, to supervise all production details and Canadians (including co-director Don Haldane) were engaged on the crew and also hired an all-Canadian cast. Some consider this film a Canada/USA co-production.*

**the Savage Innocents (Ombre Bianche) Italy/France/Britain 107 mins. Supertechnirama 70 Technicolor**

*p.c.: Magic Film/Playart/Gray Films/S.N. Pathé Cinema/Joseph Janni; dir: Nicholas Ray; scen: Nicholas Ray, Hans Ruesch, F. Solinas based on the novel "Top of the World" by Hans Ruesch; l.p.: Anthony Quinn, Yoko Tani, Peter O'Toole, Marie Yang, Carlo Giustini, Kaida Horiuchi. Exteriors produced in 1959 on location in the Hudson's Bay area. The Eskimos in the film are played by American and Japanese actors.*

**Sunrise At Campobello U.S.A. 143 mins. Technicolor.**

*p.c.: Warner Bros.; dir: Vincent J. Donahue; scen: Dore Schary based on his own play; l.p.: Ralph Bellamy, Greer Garson, Hume Cronyn. Exteriors photographed at Campobello.*

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**1962**

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**Big Red U.S.A. 93 mins. Technicolor.**

*p.c.: Walt Disney; dir: Norman Tokar; scen: Louis Pelletier based on the novel by Jim Kjelgarrrd; l.p.: Walter Pidgeon, Gilles Payant, Emile Genest. Produced mainly on location in Québec in the summer of 1961. Several Canadians were involved in the cast and crew.*

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**1963**

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**the Incredible Journey U.S.A. 92 mins. Technicolor.**

*p.c.: Walt Disney/Gangary; dir: Fletcher Markle; scen: James Algar based on the book by Sheila Burnford; l.p.: Emile Genest, John Drainie, Tommy Tweed, Sandra Scott. As with Nikki, Wild Dog of the North (see 1960) this is somewhat more than the usual "produced on location" film. It was produced in Ontario in co-operation with Canadian Film Industries Ltd. The director, several technicians and many of the cast were Canadians.*

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**1967**

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**the Fox U.S.A. 110 mins. Deluxe Colour**

*p.c.: Raymond Stross' Productions/Motion Pictures International; dir: Mark Rydell; scen: Lewis John Carlino, Howard Koch based on the novella by D.H. Lawrence; l.p.: Sandy Dennis, Anne Heywood, Keir Dullea, Glen Morris. Produced in Canada.*

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**1968**

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**Rachel, Rachel U.S.A. 101 mins. Technicolor.**

*dir: Paul Newman; scen: Stewart Stern based on the novel "A Jest of God" by Margaret Laurence; l.p.: Joanne Woodward, James Olson, Kate Harrington, Estelle Parsons. Based on the Canadian novel by Margaret Laurence although the setting was changed to the American mid-west.*



## Some Canadian Filmmakers



Paul L'Anglais



Arthur Kelly



Sterling Campbell



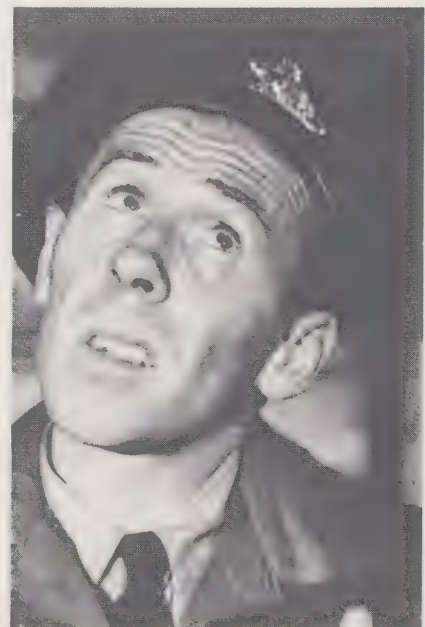
Michel Brault



René Bonnière



Claude Jutra



Gratien Gélinas





Panorama Film Studios in Vancouver, c. 1961



The National Film Board building on John Street in Ottawa in 1949



The negative cutting room of the Film Board





The studios of Quebec Productions





*Le gros Bill, 1949*



*Les brûlés, 1958*



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1969

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the Mad Room      U.S.A.

93 mins.  
Pathécolor.

*p.c.: Norman Maurer Productions; dir: Bernard Girard; scen: Bernard Girard, A.Z. Martin based on the original screenplay by Garrett Fort and Reginald Denham, adapted from the play "Ladies in Retirement" by Reginald Denham and Edward Percy; l.p.: Stella Stevens, Shelley Winters, Skip Ward, Carol Cole. Produced on Vancouver Island, B.C.*



# A selection of foreign produced features with “Canadian content”

This list is not exhaustive. It includes a selection of films usually produced in Hollywood, which have Canadian plots but which were not shot in Canada nor derived from Canadian novels or plays. It is consequently supplementary to the preceding list. As is evident, the majority of these films are adventure stories featuring the Mounties or aspects of “pioneering” life in Canada. A brief indication of the plot is given in each case.

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1941

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## the Royal Mounted Patrol

(USA; dir: Lambert Hillyer; l.p: Charles Starrett, Russell Hayden) Routine Mountie drama.

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1942

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## King of the Mounties

(USA; dir: William Witney; l.p: Allan Lane, Gilbert Emory, Russell Hicks) 12 episode Mountie serial dealing with the Mounties prevention of an invasion of Canada.

## North To The Klondike

(USA; dir: Erle C. Kenton; l.p: Broderick Crawford, Andy Devine, Lon Chaney) Rivalry among gold prospectors. Based on the Jack London story.

## Northwest Rangers

(USA; dir: Joe Newman; l.p: James Craig, Jack Holt, William Lundigan, Patricia Dane) Two orphans are raised by Mounties; one becomes a gambler, the other a Mountie but both love the same girl.

## Northwest Trail

(USA; dir: Derwin Abrahams; l.p: John Litel, Bob Steele, Joan Woodbury) A Mountie is suspected of theft by another Mountie.

## Perils of the Royal Mounted

(USA; dir: James W. Horne; l.p: Robert Stevens, Kenneth MacDonald, Herbert Rawlinson) 15-episode Mountie serial; the Mounties defeat a gang who provoke an Indian uprising.

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1943

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## Law of the Northwest

(USA; dir: William Berke; l.p: Charles Starrett, Shirley Patterson, Arthur Hunnicutt) Mountie drama.

## Northern Pursuit

(USA; dir: Raoul Walsh; l.p: Errol Flynn, Helmut Dantine, Julie Bishop) A disgraced Mountie, Nazi spies in Hudson's Bay and a plot to blow up the Welland Canal.

## Riders of the Northwest Mounted

(USA; dir: William Berke; l.p: Russell Hayden, Bob Wills, Dub Taylor) Mountie drama.

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1944

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## Belle Of The Yukon

(USA; dir: William Seiter; l.p: Randolph Scott, Gypsy Rose Lee, Dinah Shore) Yukon gold rush melodrama.

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1945

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## the Royal Mounted Rides Again

(USA; dir: Ron Taylor, Lewis D. Collins; l.p: Bill Kennedy, Milburn Stone, Paul Burns, Daun Kennedy) 13-episode serial in which the Mounties defeat a gang attempting to gain control of a series of rich gold mines.





Production still from *Amanita pestilens*, 1963



On location for *Bush Pilot*, 1946



Mary Anderson and Helmut Dantine on the set of *La forteresse*, 1947





*Oedipus Rex, 1956*



*Les 90 jours, 1959*



*Les brûlés, 1958*



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1947

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### Trail of the Mounties

(USA; Howard Bretheton; l.p: Russell Hayden, Jennifer Holt) A RCMP Sergeant brings to justice a gang of murderers and fur thieves.

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1948

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### Dangers of the Canadian Mounted

(USA; dir: Yakima Canutt and Fred Brannon; l.p: Jim Bannon, Virginia Belmont, Anthony Warde) 12-episode serial. In the town of Alean on the Canada-USA border, Captain Chris Royal of the RCMP foils a gang searching for a mysterious hidden treasure.

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### 'Neath Canadian Skies

(USA; dir: B. Reeves Eason; l.p: Russell Hayden, Inez Cooper, Douglas Fowley). A Mountie disguised as an outlaw investigates a gang of claim jumpers.

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### North of the Border

(USA; dir: B. Reeves Eason; l.p: Russell Hayden, Inez Cooper, Lyle Talbot). A Mountie tracks down a gang of pelt thieves and gains a wife.

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1949

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### Kazan

(USA; dir: Will Jason, l.p: Stephen Dunne, Lois Maxwell, Joe Sawyer). A sled dog is treated cruelly by his master and becomes wild. Only kindness makes him tame again.

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### Mrs. Mike

(USA; dir: Lois King; l.p: Dick Powell; Evelyn Keys, J.M. Kerrigan). The life of a mountie and his wife in Northern Canada.

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### Trail of the Yukon

(USA; dir: William Crowley; l.p: Kirby Grant, Bill Edwards, Suzanne Dalbert). RCMP Corporal Rod Webb and his dog Chinook track down bank robbers.

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### Wolf Hunters

(USA; dir: Budd Boetticher; l.p: Kirby Grant, Jan Clayton, Edward Norris). RCMP Corporal Rod Webb and his dog Chinook investigate the murder of four fur trappers.

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1950

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### the Cariboo Trail

(USA; dir: Edwin L. Marin; l.p: Randolph Scott, Gabby Hayes, Bill Williams, Karin Booth, Victor Jory). Cattlemen refuse to pay tolls to the villainous controller of a mining town in the Cariboo. After stampedes and riots, he is finally defeated when he attempts to incite the Indians to massacre.

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### North of the Great Divide

(USA; dir: William Witney; l.p: Roy Rogers, Penny Edwards, Gordon Jones) Roy Rogers saves an Indian Chief who has been framed for the murder of a Mountie.

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1951

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### Northwest Territory

(USA; dir: Frank McDonald; l.p: Kirby Grant, Gloria Saunders, Warren Douglas) An RCMP Corporal and his dog, Chinook, battle oil claim jumpers.

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1953

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### Back To God's Country

(USA; dir: Joseph Pevney; l.p: Rock Hudson, Maria Henderson, Steve Cochran) A re-make of the 1919 Canadian feature based on the story by James Oliver Curwood and set in the Canadian north.

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### Canadian Mounties vs Atomic Invaders

(USA; dir: Franklin Adreon; l.p: Bill Henry, Susan Morrow, Arthur Space, Dale Van Sickel) 12-episode serial in which an RCMP Sergeant and a woman undercover agent for the Canadian government battle a band of foreign agents intent on constructing rocket-launching sites in the Canadian Arctic in order to bomb U.S. and Canadian cities.

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### Fangs of the Arctic

(USA; dir: Rex Bailey; l.p: Kirby Grant, Lorna Hansen, Warren Douglas). RCMP Corporal Rod Webb and his dog Chinook again investigate the murder of a trapper.

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### the Kidnappers (The Little Kidnappers)

(Britain; dir: Philip Leacock; l.p: Duncan Macrae, Jean Anderson, Adrienne Cori) Two young orphans in Nova Scotia find a baby in the woods and adopt it in place of the puppy which has been refused to them. Filmed in Scotland, not on location.

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### Northern Patrol

(USA; dir: Rex Bailey; l.p: Kirby Grant, Marion Carr, Bill Phipps) RCMP Corporal Rod Webb and his dog, Chinook, investigate the murder of a trapper and discover treasure.



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1954

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**the Far Country**

(USA; dir: Anthony Mann; l.p: James Stewart, Ruth Roman, Corinne Calvet, Walter Brennan) A cattle driver travels to Skagway and Dawson, acquires a gold mine and defeats a gang of villains.

**Gunfighters of the Northwest**

(USA; Spencer Bennett; l.p: Jack Mahoney, Clayton Moore, Phyllis Coates, Lyle Talbot) A Mounties vs Indians and outlaws adventure. 15-episode serial.

**Rose Marie**

(USA; dir: Mervyn Le Roy; l.p: Ann Blyth, Howard Keele, Fernando Lamas, Bert Lahr) Third film version of the Rudolf Friml operetta.

**Yukon Vengeance**

(USA; dir: William Beaudine; l.p: Kirby Grant, Monte Hale, Mary Ellen Kay). RCMP Corporal Rod Webb and his dog Chinook investigate a series of mail robberies during which mail carriers are killed by a bear.

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1956

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**Perils of the Wilderness**

(USA; dir: Spencer Bennett; l.p: Dennis Moore, Richard Emory, Eve Anderson, Kenneth MacDonald) 15-episode serial in which a Mountie joins forces with a U.S. Marshall and a female Canadian secret agent to capture an outlaw who is trading guns to the Indians in the Canadian Northwest.

**Ramsbottom Rides Again**

(Britain; dir: John Baxter; l.p: Arthur Askey, Glenn Melvyn, Betty Marsden) A slapstick parody of a Western, but set in Canada.

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1957

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**Campbell's Kingdom**

(Britain; dir: Ralph Thomas; l.p: Dirk Bogarde, Stanley Baker, Michael Craig, James Robertson Justice, Barbara Murray) Based on the novel by Hammond Innes, the story of a young Englishman who takes over his grandfather's property in Rockies. The property is supposedly rich in oil but a scheming contractor plans to flood the valley as part of a shady hydro-electric scheme.

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1959

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**Frontier Rangers**

(USA; dir: Jacques Tourneur; l.p: Keith Larsen, Buddy Ebsen, Don Burnett, Lisa Gaye) Three episodes from Kenneth Roberts novel "Northwest Passage".

**Mission of Danger**

(USA; dir: Jacques Tourneur, George Waggner, l.p: Keith Larsen, Buddy Ebsen, Don Burnett, Taina Elg) Further episodes from Kenneth Roberts' novel "Northwest Passage"

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1960

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**Never Take Sweets from a Stranger**

(Never Take Candy from a Stranger)

(Britain; dir: Cyril Frankel; l.p: Gwen Watford, Patrick Allen, Felix Aylmer, Niall MacGinnis, Budd Knapp) In a small Canadian town, a high school principal discovers that the aged founder of the town has made indecent overtures to his 9-year-old daughter. The townspeople are afraid to back him when he tries to press charges. Based on the play "The Pony Cart" by Roger Garis.



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*Tit-Coq*, 1953

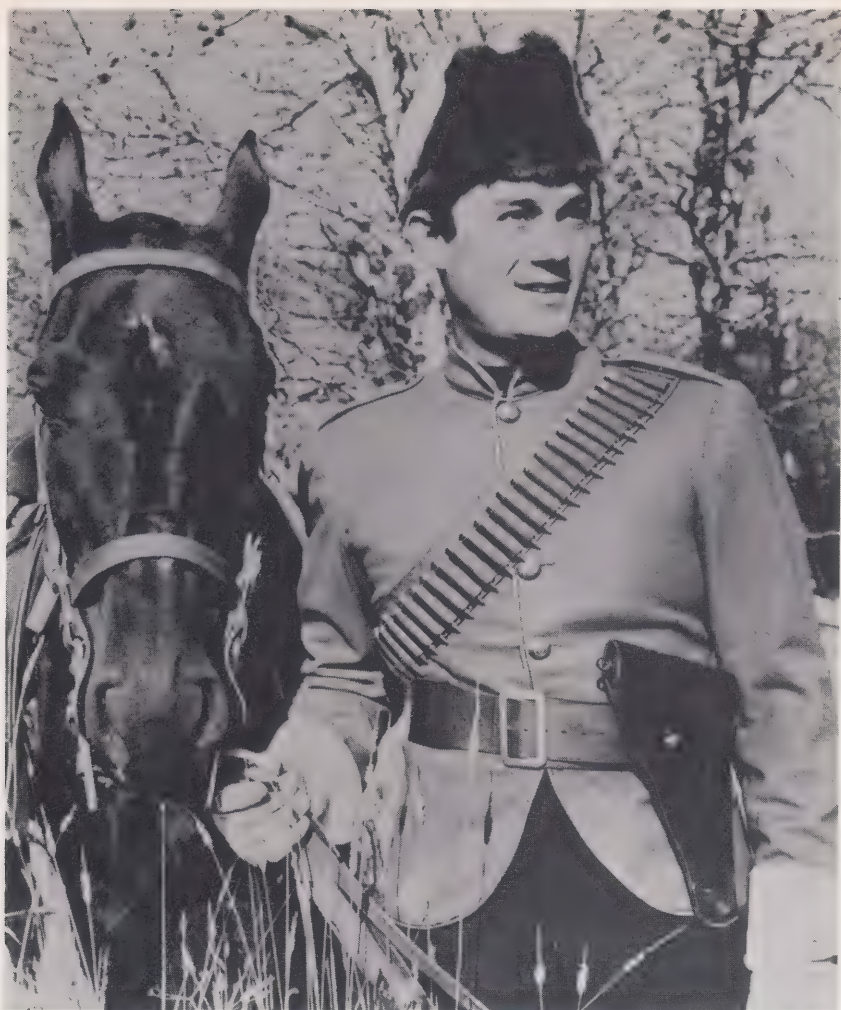


*Son copain*, 1950



*the Abbey on Monte Cassino*, 1959





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*Etienne Brûlé, gibier de potence, 1952*



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- Gillese, John Patrick  
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- Gillett, Roland  
*Captains of the Clouds*
- Gimmi, William  
Ivy League Killers  
Now That April's Here
- Girard, Benoit  
Amanita Pestilens  
les 90 jours
- Girard, Bernard  
*the Mad Room*
- Giroux, Antoinette  
Séraphin
- Gish, Lillian  
*Commandos Strike At Dawn*
- Giustini, Carlo  
*the Savage Innocents*



- Glover, Guy  
les Brûlés  
Il était une guerre  
les Mains nettes  
Self Portrait  
les 90 jours
- Goehr, Rudolph  
le Père Chopin
- Gollin, Edward A.  
Ten Girls Ago
- Goodier, Robert  
Oedipus Rex
- Goodliffe, Michael  
*the One That Got Away*
- Gordon, Colin  
*the One That Got Away*
- Gordon, James B.  
the Mask
- Gordon, Lee  
*the Lost Missile*
- Gosselin, Bernard  
A tout prendre  
Pour la suite de monde  
Seul ou avec d'autres
- Graham, Nancy  
Bush Pilot
- Grant, George  
the Little Canadian
- Grant, Ronald  
the Little Canadian
- Grassi  
Son copain
- Grattan, Hector  
Un homme et son péché
- Graves, Ernest  
1 + 1
- Gray Films  
*the Savage Innocents*
- Grey, Tony  
Now That April's Here
- Grignon, Claude-Henri  
Séraphin  
Un homme et son péché
- Groulx, Gilles  
A tout prendre  
Seul ou avec d'autres  
les 90 jours
- Guévremont, Paul  
A la croisée des chemins  
Coeur de maman  
le Curé de village  
Forbidden Journey  
le Gros Bill  
Lumières de ma ville
- Gury Le Gouriadec, Paul  
Un homme et son péché
- Guthrie, Tyrone  
Oedipus Rex
- Haber, David  
Drylanders
- Haber, Sandy  
the Mask
- Haldane, Don  
Drylanders  
*Nikki, Wild Dog of the North*
- Hale, Alan  
*Captain of the Clouds*
- Hamilton, Barbara  
a Dangerous Age
- Hannemann, Walter  
Wings of Chance
- Hardman, Des  
the Bloody Brood
- Hardwicke, Sir Cedric  
*Commandos Strike At Dawn*
- Harnell, Joseph  
Ten Girls Ago
- Harrington, Kate  
*Rachel, Rachel*
- Harrison, Curtiss  
the Abbey On Monte Cassino  
the Samaritans  
This Most Gallant Affair
- Hartman, Ronald  
the Bloody Brood
- Harvey, Tom  
a Cool Sound From Hell
- Hathaway, Henry  
*the Iron Curtain*  
*Niagara*  
*13 Rue Madeleine*
- Havoc, June  
*the Iron Curtain*
- Hawks, Howard  
*Corvette K-225*
- Haworth, Peter  
the Sweet and the Bitter
- Hayden, Sterling  
*Timberjack*
- Hayes, Allison  
Wolf Dog
- Hémon, Louis  
*the Naked Heart*
- Hennessy, Mary Lou  
the Butler's Night Off
- Henry, Yves  
le Gros Bill
- Héroux, Claude  
Seul ou avec d'autres
- Héroux, Denis  
Seul ou avec d'autres
- Heywood, Anne  
*the Fox*



Hibler, Winston  
*Nikki, Wild Dog of the North*

Hitchcock, Alfred,  
*I Confess*

Hoffmann, Guy  
A tout prendre  
Etienne Brûlé, gibier de potence

Holman, Arthur T.  
*Captains of the Clouds*

Hood, Alan  
Now That April's Here

Horiuchi, Kaida  
*the Savage Innocents*

House, Eric  
Oedipus Rex

Howard, Leslie  
*49th Parallel*

Howard, Lillie  
*Northwest Stampede*

Hudson, Rochelle  
Bush Pilot

Humble, Robert  
Dubois et fils

Humphreys, Peter  
Flaming Frontier

Hunt, Marsha  
*the Happy Time*

Huot, Juliette  
le Curé de village

Huot, Juliette  
le Curé de village  
le Rossignol et les cloches

Hurst, Margaret  
*Meet The Navy*

Hutt, William  
Oedipus Rex

Hyland, Edward  
Bush Pilot

Hyland, Frances  
Drylanders

Ibbetson, Arthur  
the Canadians

Ishimoto, Dale  
the Sweet and the Bitter

Island, Nancy  
the Mask

Ito, Ken  
the Butler's Night Off

Ivy League Films  
Ivy League Killers

Jacobson, George  
1 + 1

Jacquemont, M.  
Docteur Louise

James, Blake  
Amanita Pestilens

James, Ken  
the Devil's Spawn

James, Rian  
la Forteresse

Janelle, Germaine  
Coeur de maman  
la Petite aurore, l'enfant martyre

Janni, Joseph  
*the Savage Innocents*

Jarvis, Richard  
Coeur de maman  
le Curé de village  
l'Esprit du mal  
Forbidden Journey  
la Forteresse  
le Rossignol et les cloches  
Un homme et son péché

Jenoff, Art  
the Devil's Spawn  
Now That April's Here

Jobin, Victor  
Dubois et fils  
l'Heritage  
les Mains nettes  
les 90 jours

Johanne  
A tout prendre

Johnson, Robert  
the Bloody Brood

Joly, Monique  
A tout prendre  
les Mains nettes

Jones, Chili  
the Samaritans

Jones, Kirk  
Drylanders

Jones, Lloyd  
a Dangerous Age

Jones, Peter  
Drylanders

Jordan, Louis  
*the Happy Time*

Jory, Victor  
*Canadian Pacific*

Josz, Marcel  
Docteur Louise

Jutra, Claude  
A tout prendre  
les Mains nettes

Kane, Joe  
*Timberjack*

Keaton, Buster  
Ten Girls Ago

Keenan, Edgar  
the Devil's Spawn



- Kelly, Arthur J.  
the Abbey On Monte Cassino  
the Samaritans  
This Most Gallant Affair
- Kemeny, John  
Drylanders
- Kemp, Tom  
Flaming Frontier  
Wolf Dog
- Kennedy, Burt  
the Canadians
- Kennedy, Florence  
Bush Pilot
- Kent, Lawrence  
the Bitter Ash
- Kerner, Ben  
the Bloody Brood
- Kerr, Larry  
*the Lost Missile*
- Key Film Productions  
the Bloody Brood
- Kingsley, Jean-Paul  
Coeur de maman
- Kipnis, Leonid  
Oedipus Rex
- Kjelgaard, Jim  
*Big Red*
- Klenman, Norman  
Ivy League Killers  
Now That April's Here
- Klenman-Davidson Productions  
Now That April's Here
- Kniveton, Audrey  
the Sweet and the Bitter
- Knox, Alexander  
*High Tide at Noon*
- Koch, Howard  
*the Fox*  
*the 13th Letter*
- Kosma, Joseph  
Son copain
- Krims, Milton  
*the Iron Curtain*
- Kronby, Madeline  
a Cool Sound From Hell
- Kronold, Richard  
Forbidden Journey
- Kruger, Hardy  
*the One That Got Away*
- La Rue, Jack  
Bush Pilot
- Labrecque, Jacques  
Amanita Pestilens
- Labrecque, Jean-Claude  
A tout prendre
- Ladd, Alan  
*Saskatchewan*
- Ladouceur, Jean-Paul  
A la croisée des chemins
- Lafontaine, Robert  
*the Happy Time*
- Lager, Martin  
Ivy League Killers
- LaFlamme, Yvonne  
Coeur de maman  
la Petite aurore, l'enfant martyre
- Lafleur, Joy  
la Forteresse
- Lahr, Bert  
Ten Girls Ago
- Lajeunesse, Jean  
A la croisée des chemins  
les Brûlés  
la Petite aurore, l'enfant martyre
- Laliberté, Roger  
les Aventures de Ti-Ken
- Lampert, Diane  
Ten Girls Ago
- Lancret, Bernard  
Docteur Louise
- Landreau, George  
les Mains nettes
- Langevin, Jacques  
Son copain
- L'Anglais, Paul  
le Curé de village  
la Forteresse  
Séraphin  
Son copain  
Tit-Coq  
Un homme et son péché
- Latour, Clément  
le Rossignol et les cloches  
Tit-Coq
- Laurence, Margaret  
*Rachel, Rachel*
- Lavender, Barry  
Ivy League Killers
- Lavigne, François  
les 90 jours
- Lavut, Martin  
the Mask
- Lawford, Peter  
*Son of Lassie*
- Lawrence, D.H.  
*the Fox*
- Le Boursier, Raymond  
Dubois et fils
- le May, Alan  
*Quebec*
- Leacock, Philip  
*High Tide at Noon*



Leasor, James  
*the One That Got Away*

Lebel, Roger  
les Mains nettes

Leclerc, Félix  
les Brûlés

L'Ecuyer, Guy  
*les 90 jours*

Lee, Anna  
*Commandos Strike At Dawn*

Lee, Leonard  
la Forteresse

Leese, Elizabeth  
Forbidden Journey

Lefèbvre, Arthur  
Séraphin  
Un homme et son péché

Légaré, Ovila  
le Curé de village  
Dubois et fils  
*Operation Manhunt*  
le Rossignol et les cloches  
Un homme et son péché

Leguet, Armand  
Un homme et son péché

Lenauer, Jean  
the Mask

Lennick, Ben  
Flaming Frontier

Lennox, Michael  
la Forteresse

Lequet, Armand  
Son copain

Lerner, Irving  
Oedipus Rex

Leslie, Joan  
*Northwest Stampede*

Letondal, Ginette  
Etienne Brûlé, gibier de potence  
le Gros Bill  
le Père Chopin

Létourneau, Pierre  
Seul ou avec d'autres

Lévesque, René  
A la croisée des chemins

Leyden, Leo  
the Mask

Leyrac, Monique  
Lumières de ma ville

Linder, Cecil  
Flaming Frontier

Little, Jonathon  
Drylanders

Lockhart, June  
*Son of Lassie*

Loggia, Robert  
*the Lost Missile*

Loiselle, Hélène  
Il était une guerre

Lom, Herbert  
*Intent to Kill*

Lord, Barbara  
the Bloody Brood

Luft, Vriel  
*Nikki, Wild Dog of the North*

Lukas, Paul  
la Forteresse

Lund, Alan  
*Meet The Navy*

Lussier, Doris  
les Mains nettes

MGM  
*Scandal at Scourie*  
*Son of Lassie*

MPTV Productions  
*Operation Manhunt*

Macaulay, Richard  
*Captains of the Clouds*

Macleod, Virginia  
1 + 1

MacMillan, Diane  
the Little Canadian

Magic Film  
*the Savage Innocents*

Maiden, Cecil  
Forbidden Journey

Mailhot, Carl  
Seul ou avec d'autres

Maillot, Michel  
les Mains nettes

Major, Aimé  
Il était une guerre

Malabar  
the Devil's Spawn

Malden, Karl  
*I Confess*

Malkames, Don  
le Père Chopin

Mallett, Jane  
the Sweet and the Bitter

Mann, Michael  
Now That April's Here

Mann, Stanley  
the Butler's Night Off

Marin, Edwin L.  
*Canadian Pacific*

Markle, Fletcher  
*the Incredible Journey*

Martin, A.Z.  
*the Mad Room*

Marton, George  
la Forteresse



- Massey, Raymond  
*49th Parallel*
- Massey, Walter  
a Cool Sound From Hell  
Now That April's Here
- Matanski, Larry  
Wings of Chance
- Mathieu, André  
la Forteresse
- Mauffette, Guy  
Lumières de ma ville  
le Père Chopin  
Son copain
- Maxfield, Harry  
a Dangerous Age
- Maxwell, Paisley  
Flaming Frontier  
Now That April's Here
- Mayerovitch, David  
les Brûlés  
Self Portrait
- Mayeska, Irena  
Drylanders
- McCowen, Alec  
*the One That Got Away*
- McCullagh, Jack  
Drylanders
- McCullough, Jack  
a Cool Sound From Hell
- McGooghan, Patrick  
*High Tide at Noon*
- McIver, Allen  
Lumières de ma ville  
le Rossignol et les cloches
- McKinnon, Thérèse  
la Petite aurore, l'enfant martyre
- McNeil, Kathy  
Now That April's Here
- McPartland, John  
*The Lost Missile*
- McSherry, Mary  
*Scandal at Scourie*
- Meek, Kerrie  
the Little Canadian
- Ména, José  
the Butler's Night Off
- Menjou, Adolphe  
*Timberjack*
- Mercure, Marthe  
l'Heritage
- Mercure, Monique  
A tout prendre
- Meridian Films,  
the Bloody Brood
- Metcalf, Burt  
the Canadians
- Meunier, Jean  
Pour la suite du monde
- Michau, Jacques  
Docteur Louise
- Millaire, Albert  
l'Heritage
- Miller, Albert  
Son copain
- Miller, Monique  
Tit-Coq
- Milligan, Gordon  
1 + 1
- Miner, Jan  
Ten Girls Ago
- Misraki, Paul  
Docteur Louise
- Mitchell, Lucie  
les Mains nettes  
la Petite aurore, l'enfant martyre
- Moiseiwitsch, Tanya  
oedipus Rex
- Moore, Kieron  
*the Naked Heart*
- Monash, Paul  
*Operation Manhunt*
- Monks Jr., John  
*13 rue Madeleine*
- Monroe, Marilyn  
*Niagara*
- Moorhead, Agnes  
*Scandal at Scourie*
- Morawetz, Oscar  
Forbidden Journey
- Morella, Dedena  
It Happened in Canada
- Morgan, Michèle  
*the Naked Heart*
- Morin, Paul  
A la croisée des chemins
- Morris, Glen  
*the Fox*
- Morris, Reginald  
Drylanders
- Morrow, Arthur  
Séraphin
- Motion Pictures International  
*the Fox*
- Mount Royal Films  
the Butler's Night Off
- Muni, Paul  
*Commandos Strike at Dawn*
- Murton, Lionel  
*Meet the Navy*



*Amanita pestilens*, 1963



*A tout prendre*, 1963





*Pour la suite du monde, 1963*



*Drylanders, 1963*

- Naish, J. Carol  
*Saskatchewan*
- Narizzano, Silvio  
the Butler's Night Off
- Naske, Oscar  
*Meet The Navy*
- National Film Board of Canada  
Drylanders  
Self Portrait  
see also: l'Office national du film
- Naubert, Nathalie  
les 90 jours
- Negulesco, Jean  
*Scandal at Scourie*
- Nevins, Claudette  
the Mask
- Newfield, Sam  
Flaming Frontier  
Wolf Dog
- Newman, Paul  
*Rachel, Rachel*
- Nicholson, David  
a Cool Sound From Hell  
a Dangerous Age
- Nimmons, Phil  
a Cool Sound From Hell  
a Dangerous Age
- Nixon, Lester  
Drylanders
- Noël, Michel  
l'Heritage
- Nold, Werner  
A tout prendre  
Pour la suite du monde
- Norbert, Henri  
Coeur de maman
- Norman Maurer Productions  
*the Mad Room*
- Noro, Line  
Docteur Louise
- Oakie, Jack  
*Northwest Stampede*
- Oboler, Arch  
1 + 1
- O'Brien, Hugh  
*Saskatchewan*
- Oedipus Rex Productions  
Oedipus Rex
- l'Office national du film  
les Brûlés  
Dubois et fils  
l'Heritage  
Il était une guerre  
les Mains nettes  
Pour la suite du monde  
les 90 jours  
voir aussi: National Film Board
- Ogilvie, Jack  
Bush Pilot
- Oligny, Huguette  
Amanita Pestilens  
Lumières de ma ville
- Oliver, Michael  
the Butler's Night Off
- Olivier, Laurence  
*49th Parallel*
- Olson, James  
*Rachel, Rachel*
- Olson, Nancy  
*Canadian Pacific*
- Orion Films  
A tout prendre
- Ortus Films  
*49th Parallel*
- O'Toole, Peter  
*the Savage Innocents*
- Ozep, Fedor  
la Forteresse  
le Père Chopin
- Ozeray, Madeleine  
le Père Chopin
- Palardy, Jean  
le Gros Bill
- Paramount  
*Emperor Waltz*  
*Quebec*
- Paris, John  
Ivy League Killers
- Parker, Ellen  
*the Lost Missile*
- Parsons, Estelle  
*Rachel, Rachel*
- Pate, Michael  
the Canadians
- Paterson, Neil  
*High Tide at Noon*
- Patterson, Tom  
Oedipus Rex
- Payant, Gilles  
*Big Red*
- Payne, Sam  
the Sweet and the Bitter
- Pearson, Anne  
a Dangerous Age
- Peddie, Jim  
the Devil's Spawn
- Pedersen, Lief  
a Cool Sound From Hell  
Ivy League Killers
- Pelland, Louis  
l'Esprit du mal



- Pelletier, Denise  
A la croisée des chemins  
Tit-Coq
- Pelletier, Gérard  
les 90 jours
- Pelletier, Jacques  
Un homme et son péché
- Pelletier, Louis  
*Big Red*
- Percy, Edward  
*the Mad Room*
- Perrault, Pierre  
Pour la suite du monde
- Perrière  
le Gros Bill
- Perry, Frank  
Bush Pilot
- Peters, Scott  
the Canadians
- Petrucci, Luigi  
It Happened in Canada
- Piazza, Ben  
a Dangerous Age
- Picard, Béatrice  
les 90 jours
- Pidgeon, Walter  
*Big Red*  
*Scandal at Scourie*
- Pistafilm  
1 + 1
- Pizzo, Carmine  
It Happened in Canada
- Playart  
*The Savage Innocents*
- Poirier, Jean-Marie  
Lumières de ma ville
- Poitevin, Jean M.  
A la croisée des chemins
- Postras, Henri  
Docteur Louise  
la Forteresse  
Séraphin  
Tit-Coq  
Un homme et son péché
- Postras, Lucie  
la Forteresse  
Il était une guerre
- Portman, Eric  
*49th Parallel*
- Portugais, Louis  
Il était une guerre  
les 90 jours
- Poulin, Henri  
les 90 jours
- Poulin, Rock  
la Petite aurore, l'enfant martyre
- Pouliot, Lesley  
the Devil's Spawn
- Powell, Michael  
*49th Parallel*
- Pratt, John  
la Forteresse  
*Meet the Navy*
- Pratt, Robin  
the Butler's Night Off
- Preminger, Otto  
*the 13th Letter*
- Pressburger, Emeric  
*49th Parallel*
- Preston, Peter M.  
the Abbey On Monte Cassino  
the Samaritans
- Prince  
Wolf Dog
- Price, Arthur  
Oedipus Rex
- Les Productions Gratien Gélinas  
Tit-Coq
- Les Productions Renaissance  
le Gros Bill  
Docteur Louise  
see also: Renaissance Films
- Proulx, Denise  
Lumières de ma ville
- Provost, Denise  
les Mains nettes
- Provost, Guy  
Séraphin  
Un homme et son péché
- Québec Productions  
le Curé de village  
la Forteresse  
le Rossignol et les clôches  
Séraphin  
Son copain  
Un homme et son péché
- Quetuil, Madoe  
This Most Gallant Affair
- Quinn, Anthony  
*The Savage Innocents*
- Quintal, Jeanne  
le Curé de Village
- Racicot, Marcel  
le Village enchanté
- Racicot, Réal  
le Village enchanté
- Racine, Roger  
the Butler's Night Off  
le Curé de village  
Forbidden Journey  
Lumières de ma ville  
la Petite aurore, l'enfant martyre  
le Rossignol et les clôches
- Rafferty, Frances  
Wings of Chance

- Rain, Douglas  
1 + 1
- Raine, Norman Reilly  
*Captains of the Clouds*
- Raines, Ella  
*Corvette K-225*
- Ramrod Productions  
the Devil's Spawn
- Ranger, Christiane  
l'Esprit du mal
- Rank Film Productions  
*High Tide at Noon*  
*the One That Got Away*
- Rathburn, Eldon  
Drylanders
- Ratte, Fred  
le Gros Bill
- Ray, Anthony  
a Cool Sound From Hell
- Ray, Nicholas  
*the Savage Innocents*
- Raymond, Marie-José  
Seul ou avec d'autres
- Raymond Stross' Productions  
*the Fox*
- Reed, Lorne H.  
Wings of Chance
- Regal Films (Canada)  
Flaming Frontier  
Wolf Dog
- Reid, Douglas  
the Bitter Ash
- Reid, Kate  
a Dangerous Age  
1 + 1
- Reisch, Walter  
*Niagara*
- Renaissance Films  
le Père Chopin  
see also: les Productions Renaissance
- Rennie, Michael  
*the 13th Letter*
- Republic Pictures  
*Timberjack*
- Rey-Duzil, Rose  
A la croisée des chemins
- Richard, Paul  
the Sweet and the Bitter
- Rimmer, Shane  
a Dangerous Age
- Ringham, Jon  
Ivy League Killers
- Ringuet  
l'Heritage
- Riopelle, Jacques  
les Aventures de Ti-Ken
- Rittenhouse, Charles  
the Butler's Night Off
- Rivard, Robert  
l'Esprit du mal
- Rivkin, Allen  
*Timberjack*
- Robb, Airle  
the Little Canadian
- Robb, David William  
the Little Canadian
- Robb, Joe  
the Little Canadian
- Robb, Wallace Havelock  
the Little Canadian
- Robert, Philippe  
A la croisée des chemins
- Robertson, Douglas  
the Canadians  
Flaming Frontier  
Wolf Dog
- Robinson, Madeleine  
Docteur Louise
- Robson, Flora  
*High Tide at Noon*
- Roc, Patricia  
Son copain
- Roe, Guy  
la Forteresse
- Roffman, Julian  
the Bloody Brood  
the Mask
- Rogell, Albert S.  
*Northwest Stampede*
- Rolland, Louis  
le Père Chopin
- Rondeau, Claude  
Etienne Brûlé, gibier de potence
- Root, Ivan  
Wolf Dog
- Rosay, Françoise  
*the Naked Heart*  
*the 13th Letter*
- Rose, Jane  
1 + 1
- Rosson, Richard  
*Corvette K-225*
- Roux, Jean-Louis  
Docteur Louise
- Rowan, Gerald  
Forbidden Journey
- Roy, Jean  
l'Heritage  
les Mains nettes
- Roy, Lise  
le Curé de village



|                                                                     |                                                                                            |
|---------------------------------------------------------------------|--------------------------------------------------------------------------------------------|
| Rozet, François<br>le Père Chopin                                   | Seaton, Aileen<br>a Dangerous Age                                                          |
| Rubes, Jan<br>Forbidden Journey                                     | Séguillon, François<br>l'Heritage                                                          |
| Ruesch, Hans<br><i>The Savage Innocents</i>                         | Séguin, Camillienne<br>A la croisée des chemins                                            |
| Rush, Barbara<br><i>Quebec</i>                                      | Selkirk Productions<br>Forbidden Journey                                                   |
| Ryan, Robert<br>the Canadians                                       | Seymore, James<br><i>Meet The Navy</i>                                                     |
| Rydell, Mark<br><i>the Fox</i>                                      | Shannon, Jay<br>the Devil's Spawn                                                          |
| Saint-Denis, André<br>Seul ou avec d'autres                         | Shannon, Jean<br>the Abbey On Monte Cassino                                                |
| St.-Germain, Marcel<br>Seul ou avec d'autres                        | Shatner, William<br>the Butler's Night Off                                                 |
| St. John, Betty<br><i>High Tide at Noon</i>                         | Shaw, Irwin<br><i>Commandos Strike at Dawn</i>                                             |
| St. Lawrence Pictures Corporation<br>the Little Canadian            | Shimada, Teru<br>the Sweet and the Bitter                                                  |
| St. Pierre, Denyse<br>Coeur de maman<br>l'Esprit du mal             | Shonteff, Lindsay<br>the Devil's Spawn<br>Ivy League Killers                               |
| Sales, Sammy<br>the Bloody Brood                                    | Shortcliffe, Guy<br>the Little Canadian                                                    |
| Samuels, Jackson M.<br>Ten Girls Ago                                | Shortcliffe, Margaret<br>the Little Canadian                                               |
| Sangster, Jimmy<br><i>Intent to Kill</i>                            | Shoub, Mac<br>Forbidden Journey                                                            |
| Savage, Mary<br>Drylanders                                          | Shuftan, Eugene<br>the Bloody Brood                                                        |
| Savard, Claude<br>les Aventures de Ti-Ken                           | Sidney J. Furie Productions<br>a Dangerous Age                                             |
| Scarfe, Alan<br>the Bitter Ash                                      | Simon, S. Sylvan<br><i>Son of Lassie</i>                                                   |
| Schachar, Ben<br>the Abbey On Monte Cassino                         | Singelais, Jean-Guy<br>les Aventures de Ti-Ken                                             |
| Schaeffer, Chester W.<br>1 + 1                                      | Smith, Charles W.<br>the Mask                                                              |
| Schary, Dore<br><i>Sunrise at Campobello</i>                        | Smith, Constance<br><i>the 13th Letter</i>                                                 |
| Schull, Joseph<br>le Rossignol et les cloches                       | Smith, Truman<br>1 + 1                                                                     |
| Scopp, Alfie<br>the Mask                                            | S.N. Pathé Cinema<br><i>the Savage Innocents</i>                                           |
| Scott, Nelson<br><i>the Naked Heart</i>                             | La Société des missions étrangères de la<br>Province de Québec<br>A la croisée des chemins |
| Scott, Randolph<br><i>Canadian Pacific</i><br><i>Corvette K-225</i> | Solinas, F.<br><i>the Savage Innocents</i>                                                 |
| Scott, Sandra<br><i>the Incredible Journey</i>                      | Solway, Larry<br>Flaming Frontier                                                          |
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- 20th Century-Fox  
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- Ubaldo, Pino  
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- Ullman, Elwood  
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- Universal Pictures  
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- Warner Bros.  
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## Addenda

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1955

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### la Sacrifiée

94 minutes, bw, French dialogue.

p.c: Centre sociale de cinématographie de Montréal;  
prod/dir/photog: Benjamin Belisle; scen: Paul  
Gauthier; ed: Benjamin Belisle, Madame Belisle;  
mus: Madeleine Tremblay; post-synchronised  
sound: Fernande Beaulieu, Pierrette Gosselin,  
Denise Bourque, Thérèse Bourque, Renée  
Gamache, Jean Morin; lp: Lucille Girard; Paul  
Gauthier, Gisèle Ouellet, Maryvonne Hourriet,  
Marcel Caron.

Shot on location in 16mm in Chicoutimi, Jonquière,  
L'Islet, Montmagny and in the main centres of Lac  
St-Jean and Abitibi in the autumn and winter of  
1955. Première at L'Islet. No record of theatrical  
release.

**Synopsis:** A young woman is secretly in love with  
a young doctor who has similar undeclared feelings  
for her. However her sister is jealous of this  
relationship and wants to destroy it, so she declares  
her love for the doctor. The other sister leaves for  
a convent.

**Notes:** This was very much a cooperative venture,  
although Belisle financed the whole production.  
It was both his and Gauthier's first feature,  
designed more as a learning project than a film  
that would be released. It was shot when people  
had time to spare from their regular jobs and  
consequently was quite difficult to make. Belisle  
has made only one other feature, *L'amour du  
couple* (1973). There is virtually no written  
material on *La sacrifiée*.

*The following entry was omitted in error during  
printing. The credits are not included in the  
Production Index, nor is the title listed in the  
Title Index.*

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1947

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### Sins of the Fathers

93 minutes, bw, English dialogue.

p.c: Larry Cromien Productions for Canadian  
Motion Picture Corporation; prod: Cyril Strange;  
dir: Phil Rosen, Richard Jarvis; scen: Gordon  
Burwash; photog: William Steiner; mus: Morris  
C. Davis; ed: Richard Jarvis; lp: Austin Willis,  
Joy Lafleur, John Pratt, Phyllis Carter, Suzanne  
Avon, Frank Heron, Mary Barclay, Gerald  
Rowan, Norman Traviss.

Produced at Québec Productions Studios in  
St. Hyacinthe, Québec.

Première at Royal Alexandria, Toronto,  
July 1948.

**Synopsis:** The son of the mayor of a small  
Canadian town contracts syphilis following  
a brief affair with a flighty councillor's  
daughter. His friend persuades him to break off  
his engagement (to an orphan girl) by showing  
him a film about the consequences of V.D. A sub-  
plot describes various small-town manoeuvres.

**Notes:** Production cost \$69,000. Shooting lasted  
10 days. After discussions with the Church and  
the Legion of Decency, the producers obtained  
commercial distribution provided the film  
played to segregated male and female audiences  
on alternate days. After an initial run, legal  
difficulties held up further distribution. Phil  
Rosen was originally hired from Hollywood to  
direct but fell ill after a few days work on the  
film and Richard Jarvis took over.

**Comments:** "A sincere, laborious propaganda  
picture; a pity, considering the subject, its  
fictional framework is not more convincing"  
-- *Monthly Film Bulletin*.

**References:** *Monthly Film Bulletin* 1950, p. 69.



# Alphabetical title index

Titles in standard type are Canadian produced features, titles in italics are "Canadian content" or films adapted from Canadian sources or shot on location in Canada.

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